

**ARTISTS
IN
GREATER
MANCHESTER**



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INTRODUCTION

There is no current measure of the number of artists in Greater Manchester.

Many public and third sector arts organisations and Local Authorities in Greater Manchester offer some kind of talent development provision without knowing the total numbers of artists living and/or working in the sub-region who they are potentially targeting. Recent research deemed this as an important area for investigation.¹

¹ See Slater, A., Ravetz, A. and Lee, K. (2013) 'Analysing Artists' CPD: towards a networked approach for talent development', MIRIAD, MMU and Castlefield Gallery.

The *Artists in Greater Manchester* survey was led by Early Career Researcher Dr Alison Slater (Lecturer, Manchester School of Art, MMU) with Kwong Lee (Director of Castlefield Gallery) and mentored by Dr Amanda Ravetz (Senior Research Fellow, MIRIAD). The initial period of data collection was funded by the Arts and Humanities Research Council's Pilot Cultural Engagement Fund, which aimed to inform and promote wider knowledge exchange between Higher Education Institutions, third and public sector organisations.

Castlefield Gallery, established by artists in 1984, has a tradition of supporting and developing regional artists and views its future as continuing to be a major provider of talent development to early-career artists across Greater Manchester. This collaborative study developed Castlefield Gallery's partnership with MMU's Manchester School of Art, specifically the research centre MIRIAD (Manchester Institute for Research and Innovation in Art and Design), which delivers theory- and practice-based MAs, MPhils and PhDs to around 100 postgraduate research degree students.

The research set out to investigate the context and challenges of creating a census of the number of artists practising across the ten regional boroughs of Greater Manchester (Bolton, Bury, Manchester, Oldham, Rochdale, Salford, Stockport, Tameside, Trafford and Wigan) in Spring 2013. In testing the method, data was collected about as many artists as possible that lived and/or worked across the ten regional boroughs, including information about how artists define themselves as 'artists', their practices and their careers. This report is based on data collected during the study and outlines the key findings. It will be shared with public, third sector, civic and arts education organisations and Local Authorities to assist their work with local artists.

RESEARCH METHODS

Consultancy

The research began with a two-week consultation period where an email outlining the intentions of the study and the proposed survey questions was distributed to fifteen representatives from sub-regional Higher Education Institutions (HEIs), Local Authorities and regional and national arts organisations. The consultants were asked to consider the scope, depth and method of the proposed study. They were also asked where possible to share their knowledge of any existing data on artists in Greater Manchester, the North West, England and the UK.

Replies were received from six consultants who helped shape the final survey: one was an artist and AIR Council member; two were artists and programme leaders in Fine Art courses at two of the three sub-regional HEIs; one was a curator; and two were directors for national arts organisations (a-n The Artists Information Company and AXIS).²

² For more information about AIR (Artists' Interaction & Representation) and a-n The Artists Information Company, see: www.a-n.co.uk; for AXIS, see: www.axisweb.org.

Survey Design, Launch and Distribution

The final questionnaire was designed to collate as much data as possible in a minimum time-scale. Participants were asked their name, age, residential location, where they worked (as an artist), the length of time they had been a practising artist, their self-defined career stage and area of practice. They were also asked about their experiences of formal arts education, making money from art, membership of groups, networks and collectives and questions to allow the findings to be analysed alongside those of the 2011 census.

The questionnaire sought to gather an overview of these artists' experiences of being artists in Greater Manchester through a combination of quantitative and qualitative responses. There were multiple choice questions and text boxes to allow additional comments or clarifications to be made; many of these were used to explain the artists' reasons for other selections on the form.

The online questionnaire was launched on Tuesday 12th March 2013 using www.surveymonkey.com. The survey link was advertised through the Castlefield Gallery website, newsletter, Facebook and Twitter accounts and Manchester Metropolitan University's staff and student email lists. It was also promoted by the consultants for this research and directly to individual artists known to the researchers. As an incentive for participation, the artists were invited to take part in three

prize draws: a portfolio review with Kwong Lee and a one-year Castlefield Gallery Associate Membership (both awarded by Castlefield Gallery) and £100 arts materials from H. Blyth's & Co., Stevenson Square, Manchester. A deadline of six weeks was applied in order for the prize draw and data analysis to be undertaken within the three-month period of funding. The prize draws were held in early May and the three winners were contacted by email.

As artists are known to operate through informal networks and often rely on gatekeepers to advance their careers, the research methods employed were non-random sampling techniques used to study groups who tend to be informally networked and cannot be targeted through random sampling methods. As the entire population of artists is unknown and transient, random sampling methods would fail to locate the target population of artists.

Using the 'snowball sample' method of data collation, the survey aimed to reach as many artists as possible by targeting key individuals and group members of a population, in this case artists, studio groups and regional arts professionals, and asking these participants to recommend others to participate in the study.

The use of snowball sampling was combined with criterion sampling; the criteria applied was that individual participants should self-define themselves as artists, be living and/or working in Greater Manchester and be able to participate in the online questionnaire, although paper copies were made available for those without Internet access. The "chains of referral" utilised in the snowball method takes advantage of existing networks of knowledge exchange.³ However, this means that individuals who are well connected are more likely to be captured.

³ Lindlof, T. R. and Taylor, B. C. (2011) 'Sampling Methods' in *Qualitative Communication Research Methods*, Sage, pp. 112-116.

While *Artists in Greater Manchester* is the largest sub-regional study to date, this report makes no claims of representation or validity beyond the sample of artist participants; but it does offer useful information about these artists, their practice and their individual and collective experiences of being artists in Greater Manchester in 2013.

WHERE ARTISTS LIVE

The total number of participants during the period of analysis was 515 artists.

The eligibility of 17 of the 515 participants was queried as a result of the lack of evidence in their answers of them living and/or working in Greater Manchester (GM). Attempts were made to contact these 17 participants: two could not be contacted as no email address was provided; one email address was invalid; three responded excluding themselves from the survey as their residence and place of work was outside GM; three responded providing evidence of a place of work within GM; the remaining eight participants did not respond to the email query before the deadline given. As a result, 14 participants (2.7% of the original 515) were omitted from the study on the grounds of ineligible location.

These findings are based on the responses of 501 artists living and/or working in Greater Manchester.

Of the 501 participants, 459 (91.6%) lived within the ten boroughs of GM. The largest population of participating artists lived in Manchester (46.1%; 231 Ps), followed by Salford (9.8%; 49 Ps), Trafford (9.2%; 46 Ps), Bolton and Stockport (5%; 25 Ps each), Bury (4.2%; 21 Ps), Rochdale and Wigan (3.6%; 18 Ps each), Tameside (3.4%; 17 Ps) and Oldham (1.8%; 9 Ps).⁴ (See Chart 1)

The remaining 42 (8.4%) did not live within Greater Manchester. Their residential locations were spread across sixteen Local Authorities (LAs), with two living in Greater London (LA unspecified).^(See Table 1)

The findings in relation to location show that how people discuss the place where they live and/or work is contextual. While Local Authority boundaries have been adopted in this analysis, the artists themselves were more likely to consider their locations in terms of postal town. This is particularly complicated in Greater Manchester as postal towns extend beyond the boundaries of the metropolitan county's LAs.⁵

⁴ 'Participants' is abbreviated to 'Ps' in this report to assist space and repetition.

⁵ For example, the postal town of Wigan crosses Wigan and Warrington LAs; Trafford and Manchester overlap with Cheshire East LA; Stockport spans Stockport and High Peak LAs; and Oldham and Rochdale cross into Calderdale LA.

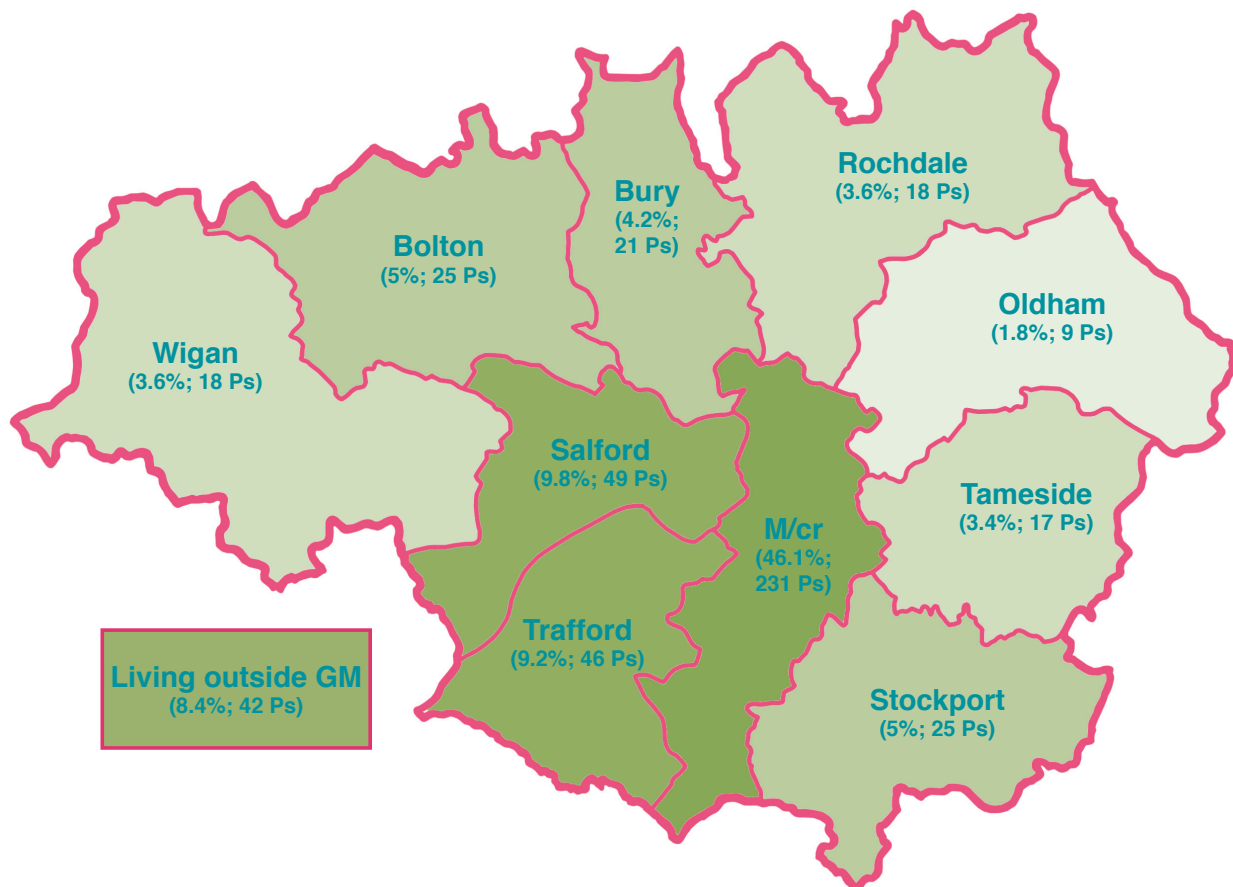


Chart 1: Artists living in Greater Manchester (GM)

Residential LA	No. of Ps	Percentage	Residential LA	No. of Ps	Percentage
Calderdale	5	1%	Rossendale	3	0.6%
Cheshire East	12	2.4%	South Ribble	1	0.2%
Cheshire West	1	0.2%	Staffordshire	1	0.2%
Chorley	1	0.2%	St Helens	1	0.2%
Derbyshire	2	0.4%	Warrington	5	1%
High Peak	2	0.4%	West Lancs.	1	0.2%
Kirklees	2	0.4%	Winchester	1	0.2%
Greater London	2	0.4%	Wirral	1	0.2%
Preston	1	0.2%	Total	42	8.4%

Table 1: Artists living outside Greater Manchester

WHERE ARTISTS WORK

The majority of the 501 participants (83.6%; 419 Ps) worked as artists in Greater Manchester; the remaining 16.4% (82 Ps) stated that they only lived in GM.⁶ The findings show that 61.3% (307 Ps) worked within the local authority where they live; the remaining 38.7% (194 Ps) worked beyond the boundaries of their residential local authority.

⁶ The 82 artists who stated that they did not work in GM are not discussed in this section, although the majority had provided the postcode for a place of work as an artist within GM.

80% of the artists (400 Ps) had a fixed place of work.

A further 3.6% of the 501 artists (18 Ps) reported that their arts practice took them to various locations across GM and they had no fixed place of work. (See Chart 2) The majority of work locations reported had only one artist working at the site. However, 19 organisations/studios were cited by multiple participants (26.7%; 134 Ps); these are captured in 'Table 2', which shows these artists' residential locations and where they travelled to work as an artist. (See Table 2)

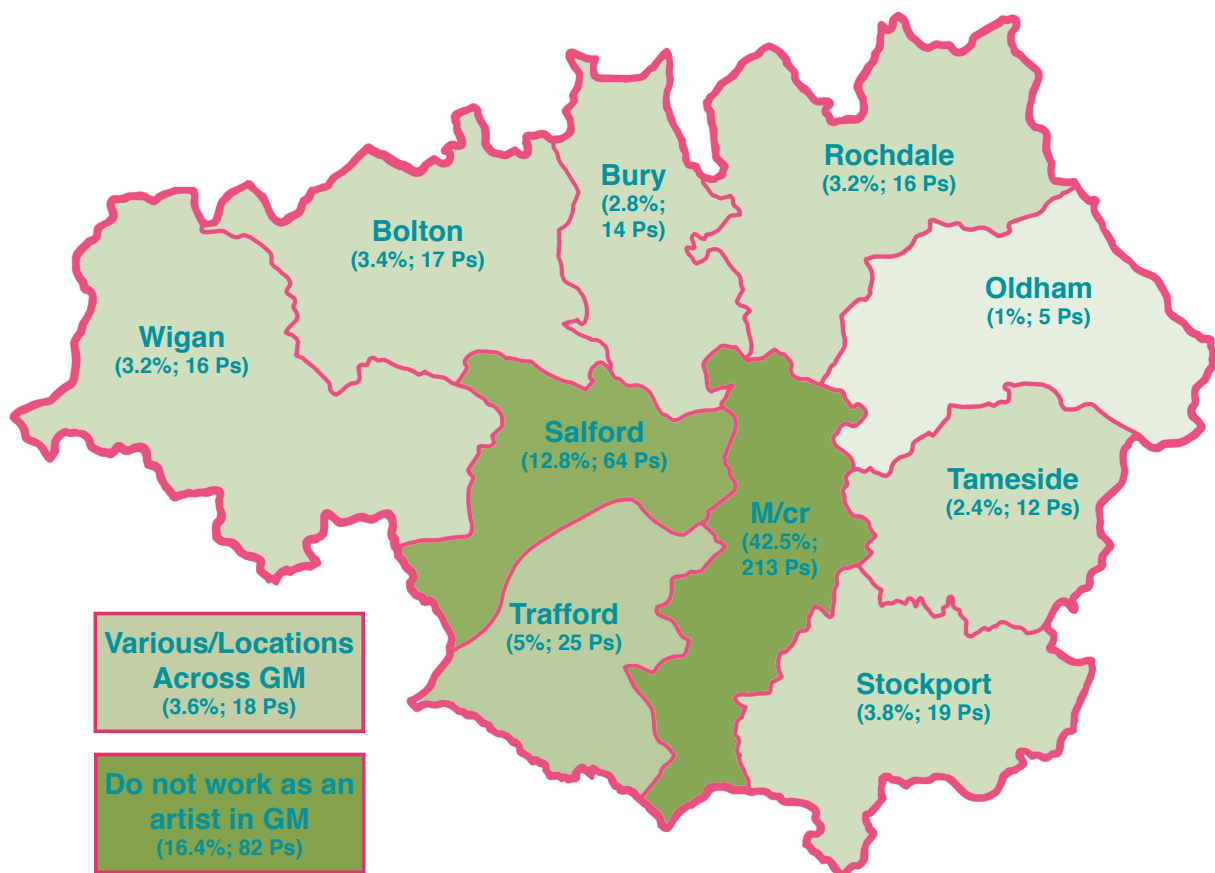


Chart 2: Artists working in Greater Manchester (GM)

The artists were also asked if they intended to stay in Greater Manchester (GM) in the future:

- 74.5% (373 Ps) intend to stay in GM for the foreseeable future.
- 8.4% (42 Ps) intend to stay in GM for up to three years.
- 7.2% (36 Ps) intend to stay in GM for up to a year.
- 9% (45 Ps) were unsure about staying in GM.
- 1% (5 Ps) do not intend to stay in GM.

The fact that the majority of artist participants intend to stay in Greater Manchester for the longer-term could be encouraging for those interested in strengthening the wider sub-regional arts ecology.

LA & Organisations	Residential LA											Total
	Bolton	Bury	Manchester	Oldham	Rochdale	Salford	Stockport	Tameside	Trafford	Wigan	Outside GM	
Bolton												
Falcon Mill Studios	2	-	-	-	-	-	-	-	-	-	-	2
Neo:artists	3	-	-	-	-	1	-	-	-	1	1	6
Bury	-	-	-	-	-	-	-	-	-	-	-	0
Manchester												
AWOL Studios, Hope Mill	1	-	5	-	-	1	-	-	1	-	-	8
Bankley Studios & Gallery	-	-	1	-	-	1	-	-	-	-	-	2
Hotspur House	-	-	5	-	-	-	-	-	-	-	-	5
Manchester Craft & Design Centre	-	-	4	-	-	-	-	-	-	-	-	4
Manchester Metropolitan University	-	1	7	-	-	-	-	-	-	-	4	12
Mirabel Studios	-	-	5	-	-	-	-	-	-	-	1	6
Rogue Studios	1	1	18	-	-	4	2	1	5	-	3	35
St Luke's Art Project	-	-	2	-	-	-	-	-	-	-	-	2
Phoenix House (Studios)	-	-	5	-	-	-	-	-	-	-	-	5
Oldham	-	-	-	-	-	-	-	-	-	-	-	0
Rochdale												
Ebor Studios, Littleborough	-	-	-	-	3	-	-	-	-	-	1	4
Salford												
Grumpy (including Manchester sites)	-	-	2	-	-	2	1	-	1	-	-	6
Hot Bed Press	1	-	1	-	1	-	-	-	1	-	1	5
Islington Mill	-	-	7	-	-	2	1	-	2	-	1	13
Suite Studios	-	-	3	-	-	-	-	-	-	-	2	5
University of Salford	-	-	-	1	-	2	-	1	1	-	1	6
Tameside												
Woodend Mill (Studios)	-	-	1	-	-	-	-	2	-	-	-	3
Trafford	-	-	-	-	-	-	-	-	-	-	-	0
Wigan												
Cross Street Arts	-	-	-	-	-	-	-	-	-	3	2	5
Total (GM)	8	2	66	1	4	13	4	4	11	4	17	134

Table 2: Organisations where Artists work in Greater Manchester

BECOMING AN ARTIST

Self-definition as an artist was an eligibility criteria applied in the study. Therefore, by taking part, participants were indicating that they considered themselves to be an artist when they completed the survey. However, when an individual first considered himself or herself to be an artist varies and creative practitioners can struggle with this decision. The participants were asked ‘how long do you consider yourself to have been a practising artist?’ (Q.3).

The findings show that there is no fixed age, experience or time when an artist chooses to call themselves an artist.

A variety of factors influence the decision to self-define oneself as ‘a practising artist’. For some people, it seemed to be part of being a creative person and they considered themselves to have been an artist since birth (1%; 5 Ps). For others, arts education through school, college and/or university seems to have influenced a conscious decision to call themselves ‘an artist’. Nearly half the participants first considered themselves to be an artist between the ages of eighteen and twenty-four (48.1%; 241 Ps). Notably this is the age that many undertaking formal routes in arts education graduate from foundation, undergraduate and postgraduate courses, which suggests that many artists adopt this title after the successful completion of some kind of formal arts education. However, 41.7% of participants (209 Ps) did not consider themselves to be artists until the age of 25 years or over; two were aged over 65 years. Among those without any kind of formal arts education (9.4%; 47 Ps), some had considered themselves to be a practising artist from an early age, but the majority reported that they were in their late thirties or older when they began to consider themselves to be a practising artist. (See Table 3)

Age became an artist (in years)		0	1-10	11-20	21-30	31-40	41-50	51-60	61-70	Age not stated
No. of Ps		5	7	118	238	75	34	17	4	3
%		1%	1.4%	23.6%	47.5%	15%	6.8%	3.4%	0.8%	0.6%
Current Career Stage	Emerging	3	3	70	136	42	24	15	4	1
	Mid-Career	-	1	17	50	13	8	1	-	-
	Established	-	-	6	24	4	1	1	-	-
	None of the Above/Other	2	3	24	28	15	-	-	-	2

Table 3: Age at which the participants first became an ‘artist’

ARTS EDUCATION

The participants were asked about their formal arts qualifications. The participants held a total of 777 qualifications between them. [\(See Chart 3\)](#)

88.2% of the artists (442 Ps) had at least one formal arts qualification at Further or Higher Education.

41.5% of the artists (208 Ps) had one formal arts qualification and 46.7% (234 Ps) had more than one formal arts qualification. 11.8% (59 Ps) had no formal arts qualification at the time of participation.

Nearly half the artists (48.7%; 244 Ps) had undertaken a Foundation course or equivalent; 67.5% (338 Ps) had completed an undergraduate degree; and 38.9% (195 Ps) held a postgraduate qualification.

Seventy-one participants (14.2%) reported that their arts practice was (to varying extents) self-taught and/or developed informally. Of these participants, 4.8% (24 Ps) had studied art at Further or Higher Education: 2.4% (12 Ps) held some kind of formal qualification; 2.4% (12 Ps) had no formal arts qualifications, but were students at the time of participation. In total, just over a fifth of the participants (20.2%; 101 Ps) were students at the time of the survey.

9.4% (47 Ps) were self-taught or informally trained and had no formal arts qualifications.

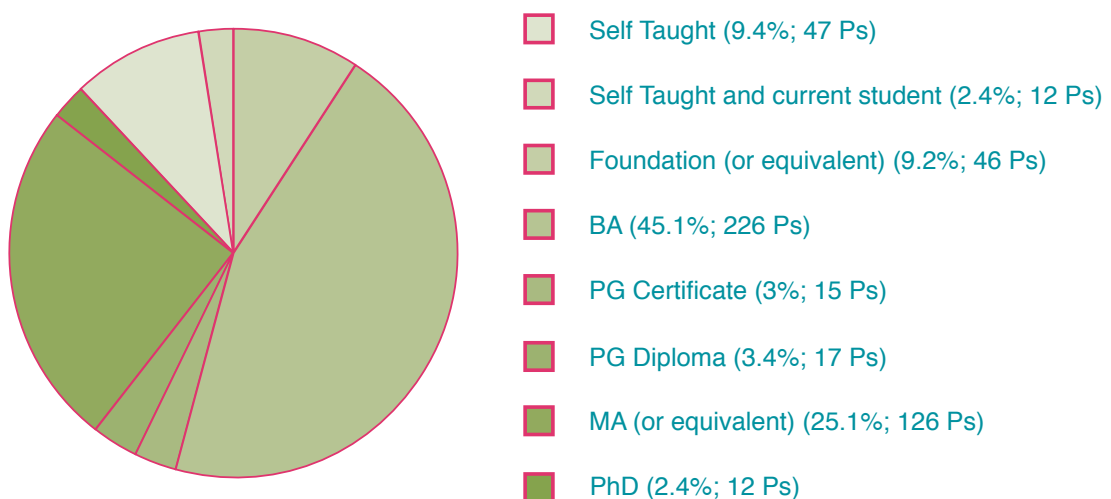


Chart 3: Highest level of formal arts qualification achieved

32 different routes through (or avoiding) formal arts education routes beyond compulsory education were reported.

A breakdown of the paths through further and higher arts education reported by the 442 participants (88.2%) who had undertaken formal arts education is attempted below. (See Chart 4)

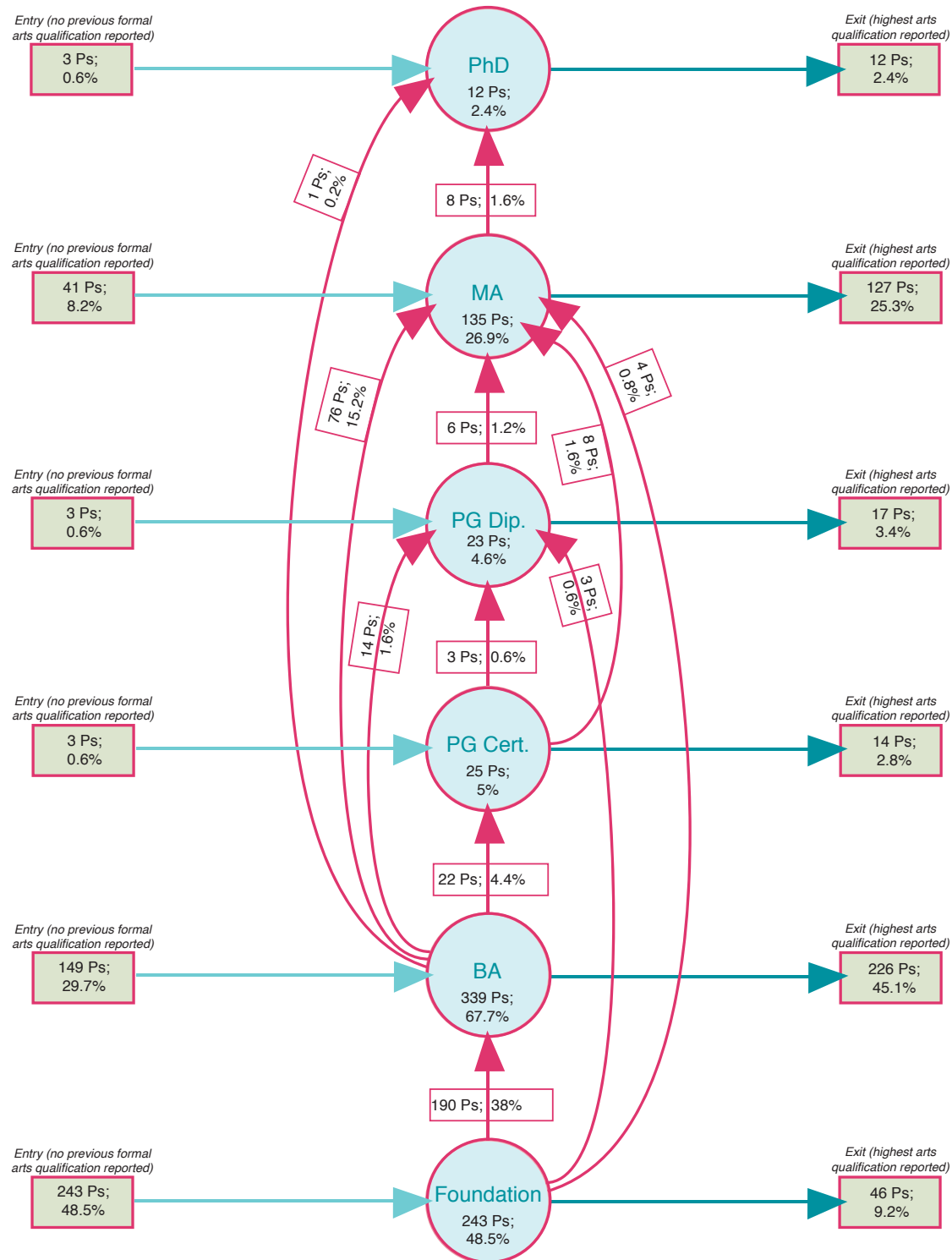


Chart 4: Mapping Artists' Formal Education Routes

CAREER STAGES

The participants were asked to categorise their arts practice in line with the three career stages commonly used in arts administration: 'emerging', 'mid-career', and 'established'. Question 4 asked 'which of these terms best describes your career stage as an artist?', a 'None of the Above/Other' category was also provided. The terms were not defined or explained to the participants as the meanings of these terms varies in different contexts.

Of the 501 participants, 59% considered themselves to be 'emerging' artists, 19% 'mid-career' and 7% 'established'; 15% selected 'None of the Above/Other'. (See Chart 5)

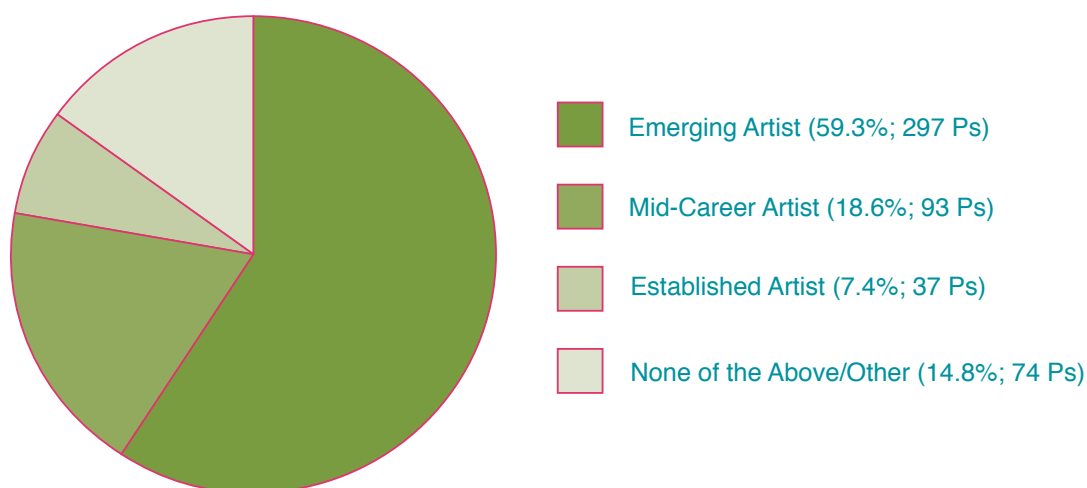


Chart 5: Career Stages of Artists in Greater Manchester

The findings in relation to terms of career stage, particularly the high proportion who selected 'None of the Above/Other, demonstrate the complications of applying career terms to practising artists and reflect the lack of a clear, linear path to develop one's practice. There are similarities between the findings in this study and those in a 2013 investigation of artists by AIR and a-n The Artists Information Company, which found 45% considered themselves to be emerging, 37% mid-career, and 14% established;⁷ the higher number of emerging artists in the *Artists in Greater Manchester* study may reflect the nature of undertaking research within a university with direct advertisement to students.

⁷ AIR/a-n The Artists Information Company (2013) 'The Artist and Exhibitions'.

A breakdown of the findings relating to career stage by residential location shows that more emerging artists were living in Salford, Bolton and Manchester and Rochdale. (See Table 4)

Home LA	Base	4a. Emerging		4b. Mid-Career		4c. Established		4d. None/Other	
Bolton	25	17	68%	4	16%	1	4%	3	12%
Bury	21	11	52%	4	19%	1	5%	5	24%
Oldham	9	4	44%	1	11%	0	0%	4	44%
Manchester	231	147	64%	39	17%	13	6%	32	14%
Rochdale	18	11	61%	3	17%	2	11%	2	11%
Salford	49	35	71%	8	16%	2	4%	4	8%
Stockport	25	11	44%	7	28%	3	12%	4	16%
Tameside	17	9	53%	2	12%	1	6%	5	29%
Trafford	46	26	57%	7	15%	6	13%	7	15%
Wigan	18	10	56%	4	22%	2	11%	2	11%
Outside GM	42	16	38%	14	33%	6	14%	6	14%
Total	501	297	59%	93	19%	37	7%	74	15%

Table 4: Career stages of Artists in Greater Manchester by LA

Only the youngest participants reported any relationship between life stage and self-defined career stage.

43 participants (8.6%) were aged 18-22. 79% of this age group (34 Ps) were students at the time of participation and all but three artists considered themselves to be an 'emerging' artist. Of the remaining three, one selected 'None of the Above/Other' and stated that they were a 'student' and the other two considered themselves to be 'mid-career' artists. Interestingly, their responses in relation to 'Area of Arts Practice' stated that one was a 'fashion designer and architecture student' and the other's practice related to 'fashion and fine art'. Only one young artist (aged 23) considered themselves to be 'established'; while this term rarely applies to young visual artists, as a dancer with his/her own company, this definition would apply in his/her field.⁸

The survey highlights that defining one's career stage seems to become more complex as an artist reaches their late twenties. This is the time in more traditional careers when individual workers might expect promotions or clear paths of career development to occur. For artists, and other protean career workers, a lack of career trajectory means this is simply not the case. This shows that while the notion of an 'emerging' career is often associated with youthfulness, this is not and should not be the case.

The problematic nature of career terms is reflected in literature about contemporary art. Concerns about life stage were raised by Eleanor

⁸ These responses also demonstrate the variety of self-defined 'art' practices captured in this survey.

Turney in 2012, writing for *The Guardian*'s 'Culture Professionals Network'. Turney suggested that the recent increase in schemes to support young people in the arts, while attempting to combat high youth unemployment rates, had reinforced age as a determining factor for opportunities in the arts. She questioned if early-career terms such as 'emerging' or 'young' are appropriate at all: when the former 'highlights inexperience' and the latter further reinforces 'our fetishization of youth and precocity'.⁹

⁹ Turney, E. (2012) 'Young, emerging or ready? For early career artists, it's all in the labelling', *The Guardian*, Nov. 2012.

Similar concerns about age were raised by one of the three artists who chose not to state their age in a conversation with the author. The artist was asked to anonymously summarise their concerns and responded:

'I was very surprised to be asked about my age on a questionnaire relating to the creative industries and it reveals a worryingly narrow and conservative attitude. For some years – and this trend is predicted to grow – people are having multiple careers that might be consecutive or concurrent, often retraining later in life.'

While it is hoped that this report shows the researchers' intention was only ever to use age as a variable in the study. The artist's response (above) mirrors Turney's warning about the lack of trajectory in protean careers: 'new' artists can emerge at any life stage.

Taste Buds: How to cultivate the art market, a 2004 report for the Arts Council England (ACE) by Morris Hargreaves McIntyre, used the 'contemporary art market-place model' to identify 'four types of artist' which evidences the overlap of career-stage definitions as might be found within the commercial art world:

Recognised - established
Avant garde - established and mid-career
Emerging - emerging
Most art - emerging, mid-career and established.¹⁰

¹⁰ Morris Hargreaves McIntyre (2004) *Taste Buds: How to cultivate the art market*, for Arts Council England, p.8.

However another ACE publication from the same month, Louisa Buck's *Money Matters*, views terms of career stage as misleading, and often inaccurate, measures that imply a fixed route for career progression.

Buck highlights the different experiences of artists' careers, where: 'careers can soar and then plunge; they can plateau-out; tail off or be kick-started'. The narratives of the artist-participants provided in the text boxes within this survey reflect Buck's assertion that 'early success may not be sustained and a period off the ... radar can on occasions be followed by a late-blooming career revival'.¹¹ The responses included phrases such as 'struggling', 'still emerging' and 'forever emerging', whereas others considered themselves to be 'established' after only a short period of arts practice after retirement from another career.

¹¹ Buck, L. (2004) *Money Matters: The dynamics of the contemporary art market*, for Arts Council England, p.19.

The responses from the artist-participants showed that many of the terms used in arts administration were not clearly understood, or were felt to be not applicable, by the very people these terms are used to categorise. Some artists feel that administrative terms do not apply to them; others who would prefer not to be categorised at all. Others provided suggestions for alternative career stage terms, many written with the emotion that shows how important further discussion of this topic is. The artist cited above felt that:

'...a more relevant question would be 'early career or not?' I am aware that this term would have to be defined but it seems much more appropriate and important.'

The ambiguity of the definitions of career terms was emphasised in the survey by a number of those who answered 'None of the Above/Other', which included a text box asking why they did not feel these terms were applicable to, or appropriate for, their arts practice. A wide range of responses were given: some artists did not view their arts practice as a career (10 Ps) although this was not always their choice; others reported their arts practice was secondary to teaching art or another primary occupation (8 Ps). Some did not yet consider themselves to be emerging (6 Ps), others were between emerging and mid-career (2 Ps). Seven artists reported that they did not understand or identify with the terms of career stage and a further five artists chose not to subscribe to any defined status. Some were in 'post-children rebuild' or developing their arts practice after another career. Others were 'struggling' or 'still finding their way', while others considered themselves to be established but unrecognised. The majority of those selecting this option discussed the difficulties of juggling the time and finances required for an arts practice alongside other commitments, which ultimately resulted in compromise.

One artist, who selected 'None of the Above/Other', offered a career stage definition that stood out amongst the responses:

'I'd consider myself more of a 'developing' artist, in much the same way that a developing country is viewed. I have very little resources with which to expand my practice, and relatively little opportunity to exhibit or present my work. But I am looking to become a more advanced or established artist'.

While the term 'developing' might raise as many issues as the other career terms discussed here, it does reflect on an artist's journey as a learning process with the potential to develop and achieve whatever success means to them.

The findings demonstrate the difficulty of categorising the experience of being involved with art. Defining one's career stage as an artist, as in any protean career, is complex and more often than not linked to self-defined measures of success and development supported by external factors. The significant proportion of those selecting 'None of the Above/Other' was reflected in the AIR 'Big Artists Survey 2011' which recorded: 41% emerging artists; 25% mid-career; 12% established and 23% artists did not define their career status. While the 'Big Artists Survey 2011' results only included artists in the AIR membership scheme, which is likely to include more artists that are career-focused with more developed professional practices, the number of artists not defining their career status is significant.¹²

¹² AIR/a-n The Artists Information Company (2011) 'Big Artists Survey 2011: the results', completed by 1,457 of over 16,300 AIR members (NB: original statistics were rounded up to total 101%).

Another finding that needs further consideration was the suggestion that artists have established careers elsewhere and move to Greater Manchester to live and/or work can struggle to tap into sub-regional networks and the GM arts scene in general. While only reported by a small number of participants (0.6%; 3 Ps), if Greater Manchester is to develop itself as an artistic and cultural centre, there need to be clear routes of entry for those moving into the area and those starting out.

The findings in relation to career stages reflect the lack of any clear career path or trajectory for artists. There are multiple and varying routes that artists can take to develop their arts practices. Informal connections, networks and reciprocity among those working in the arts can assist the development of an individual artist's career, but the notion of career success is nebulous. Analysis of the arts market might assess factors including: exhibiting (frequency and locations); media coverage (arts, local and national press; print and online); dealer/gallery representation; selling work (frequency and purchaser); and winning prizes to measure success.¹³ But different artists have different goals and different measures of personal success; there is no fixed destination or approach to guarantee recognition, income or being able to continue an arts practice and this makes the very notion of a career as an artist difficult to qualify.

¹³ Adapted from Buck, L. (2004) *Money Matters: The dynamics of the contemporary art market*, for Arts Council England, p.19.



EARNING A LIVING

The artists were asked if their primary income came from their arts practice (Q.5).

21.6% of the artists (108 Ps) made their primary income from their arts practice; 73.5% (368 Ps) did not make their primary income from their arts practice.

The remaining 5% (25 Ps) preferred not to discuss their income in relation to their arts practice. [\(See Chart 6\)](#)

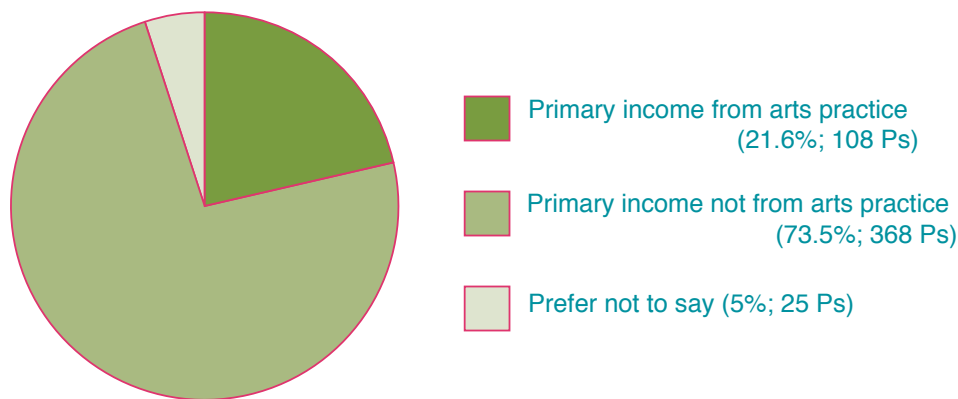


Chart 6: Making money from art

The findings show that higher percentages of those who consider themselves to be ‘established’ or ‘mid-career’ artists make money from art. However, over half of participants in each of these career stages do not make their primary income from art. [\(See Table 5\)](#)

Of the 393 participants who did not report making their primary income from their arts practice, just over a third (135 Ps) stated what their primary occupation was in 2011. Of these 135 participants, 40% (55 Ps) specified occupations that were arts related; a further 12% (16 Ps) worked in education but did not specify if this was arts-related; the occupations of the remaining 48% (64 Ps) were not related to the arts. The responses from artists with non-arts related employment demonstrate that artists are working across all industry sectors.¹⁴

It should, however, be noted that making money from one’s practice can be interpreted in different ways: some artists make a living wage by selling work; others manage to survive on a low income from funded projects; some consider teaching art to be part of their arts practice, while others might disagree.

¹⁴ This analysis could be clarified in future research by asking participants if their primary occupation was arts- or non-arts-related.

The 2011 Census

The artists were asked if they stated 'artist' as their primary occupation on the 2011 census (Q.6). [\(See Table 6\)](#)

- 22.6% of participants (113 Ps) reported 'yes' they had (Q.6a), but of these only 54% (60 Ps) made their primary income from their arts practice.
- 24.2% (121 Ps) 'could not remember' what they had stated on the census form (Q.6b).
- 52.7% (264 Ps) reported 'no' they did not state 'artist' as their primary occupation in 2011.

Four artists (0.8%) reported that they did not complete the 2011 census in the text box that asked about their primary occupation. In their responses in Question 6, three answered '6c. I cannot remember' and one answered '6f. No, art is not my primary occupation but is relevant to my primary occupation'. These four responses have been removed from the analysis in this section and put in a new data category of 'Did not complete the 2011 Census' (6g.). [\(See Table 6\)](#)

For the 52.7% (264 Ps) who had not stated 'artist' as their primary occupation in 2011, there were four further options provided (6c - 6f):

- 25.7% said that art was not their primary occupation but they would like it to be (Q.6e).
- 15.7% stated that while art was not their primary occupation, it was relevant to their primary occupation (Q.6f).
- 7.6% were not practising artists in March 2011 (Q.6c).
- 3.4% described art as their hobby rather than a career they aspired to (Q.6d).

When considered in relation to the highest level of formal arts qualifications achieved, the responses show that the majority of those who reported making their primary income from their arts practice had undertaken or were currently undertaking formal arts education (104 of 108 Ps). [\(See Table 7\)](#) However, there is no formal arts qualification that guarantees an artist is likely to earn their primary income through their practice. A number of those who reported that their main career was not their arts practice, but was related to their arts practice, had chosen their primary career over, or in addition to, being an artist because it provided a more reliable and regular income.

Career Stage	Base	Primary Income from Arts Practice		Primary Income not from Arts Practice		Prefer not to say	
		No. of Ps	%	No. of Ps	%	No. of Ps	%
Emerging	297	41	13.8%	241	81.1%	15	5%
Mid-Career	93	39	41.9%	50	53.8%	4	4.3%
Established	37	15	40.5%	21	56.8%	1	2.7%
None of the Above/Other	74	12	16.2%	57	77%	5	6.8%
Total	501	108	21.6%	368	73.5%	25	5%

Table 5: Making Money from Art and Career Stage

Response to Q.6	Base		Making Primary Income from Arts Practice	
	No. of Ps	%	No. of Ps	%
6a. Yes	113	22.6%	61	12.2%
6b. I cannot remember	121	24.2%	29	5.8%
6c. No, I was not a practising artist in 2011	38	7.6%	6	1.2%
6d. No, art is my hobby not a career I aspire to	17	3.4%	0	0%
6e. No, art is not my primary occupation but I would like it to be	129	25.7%	1	0.2%
6f. No, art not my primary occupation but it is related to my primary occupation	79	15.7%	11	2.2%
6g. I did not complete 2011 census	4	0.8%	2	0.4%
Total	501	100%	108	21.6%

Table 6: Findings in relation to 2011 census

Highest Level of Formal Arts Qualification Achieved	Base	Primary Income from Arts Practice	
		No. of Ps	%
Foundation	46	6	13%
BA	226	53	23.5%
PG Certificate	15	2	13.3%
PG Diploma	17	8	47%
MA	126	28	22.2%
PhD	12	1	8.3%
Self-Taught	47	4	8.5%
No qualification but currently a student	12	6	50%
Total	501	108	21.6%

Table 7: Making Money from Art and Arts Education (108 Ps)

AREAS OF PRACTICE

To clarify the different types of arts practice captured within the survey, the artists were asked 'What is your primary practice as an artist?' (Q.7). Following the consultation, the categories used in a-n The Artist Information Company/AIR's Big Artists Survey 2011 were adopted (Applied Arts; Fine Art; Digital Media; Interdisciplinary; Photography; Performance/Time Based Media; Relational Practice).¹⁵ No definitions were provided and an additional 'Other' category was offered for those who felt these terms did not cover their primary arts practice. (See Chart 7)

¹⁵ AIR/a-n The Artist Information Company (2011) 'Big Artists Survey 2011: the results'.

Over half of the participants (257 Ps) reported that their primary area of practice was Fine Art, but a total of 660 different responses were reported.

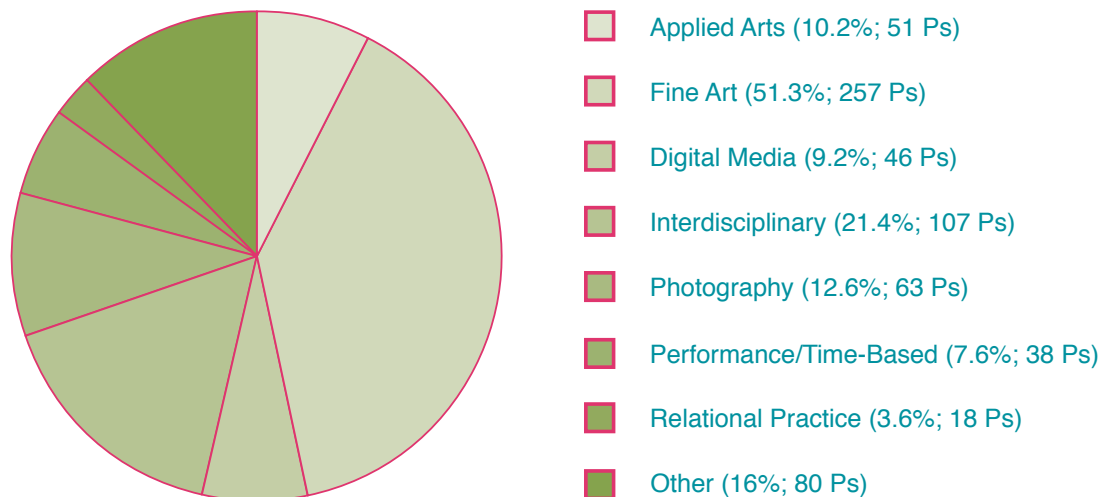


Chart 7: Areas of Practice

Among the participants who selected 'Other', 112 areas of practice were described. Many of these would be categorised within arts administration using the headings in Chart 7, however, the responses show that a number of artists do not categorise their practice using these terms or they have several different areas of practice that are difficult to categorise. The responses given for 'other' areas of practice are outlined in the list overleaf with multiple responses shown in brackets:

3D Modelling	Letter Carving
Analogue Media	Mosaic Art
Architecture (2)	Multi Media (2)
Art Direction	Painting (3)
Ceramics (3)	Paper Making
Commercial Art	Participatory Arts
Community Arts (5)	Printmaking (4)
Cultural Programming	Public Art/Engagement
Dance (3)	Sculpture (6)
Craft and Design	Socially Engaged Practice (2)
Drawing (4)	Sound/Music (3)
Fantasy Art	Tattoo Art (2)
Fashion (3)	Textiles (9)
Film, Television and Stage	Theatre (3)
Filmmaking (2)	Writing/Text (4)
Graphic Design (8)	Various (2)
Illustration (22)	Visual Art
Landscape Architecture	Other/Unspecified (2)
Landscape Art	

The findings in relation to the artists' areas of practice demonstrate that this is another ambiguous factor. Attempts in this research to categorise arts practices through genre and/or material do not seem to map onto the way that some artists summarise the area of their arts practices. These findings further support the variety of ideas of what an arts practice might be and the work 'an artist' can produce.



GROUPS, NETWORKS & COLLECTIVES

The participants were asked if they were a member of any artist 'studio groups, networking initiatives or collectives' (Q.14). 55.5% of participants said they were (278 Ps); 45.5% responded 'no' (223 Ps).

The artists that selected 'yes' reported a total of 213 different groups, initiatives or collectives. A full list of these appears below; the number against some of these refers to the number of times it appeared in response to this question.¹⁶

¹⁶ The list below is based on the artists' definitions cross-referenced by the researchers. A number of artists that reported 'no' to this question had a studio at a location mentioned below, but did not report it as a 'group, networking initiative or collective'.

In addition to physical or virtual groups, initiatives and collectives, some participants reported that they followed local artists and arts organisations on Twitter and were members of various groups on Facebook and LinkedIn. A further two artists reported being part of a group, initiative and/or collective but did not state its name.

14-16 Studios, Leigh	Birth Rites Collection
a-n: The Artists Information Company (4)	Black Dogs, Leeds
Ahmed & Carpenter	Blank Media
AIR (Membership Network)	Bolton Art Circle (2)
All Areas	Brass Art
Altrincham Society of Artists (2)	Brazennose Studios
Art Aiding Africa	Bricks and Bouquets
Artists in Nature International Network	Bridgewater Studios, Manchester
Art With A Heart (2)	British Association of Modern Mosaics
ARTeach (Arts Education Network)	Bury Collective (4)
Artists and Illustrators (2)	Castlefield Gallery Associates Scheme (24)
Artists and Writers Community Support Group	Central Crafts, Australia
ArtsXstra, Macclesfield	Centre for Design and Manufacture (CDM)
Artsnet Manchester (2)	Cheshire Artists Network
Ashton Art Group	Chorlton Arts Festival
Association of Erotic Artists	Common Ground Collective (4)
Association of Illustrators, The	Community Arts North West Newsgroup
AWOL Studios, Hope Mill (6)	Contemporary Arts Society
AXISweb (5)	Contemporary Glass Society
Bankley Studios & Gallery (3)	Contemporary North West
Bestjoinedup	Contents May Vary (2)

Corner Collective
 Cornerhouse
 Cow Lane Studios (now closed) (3)
 Crafts Council
 Craftspace
 Creative Arts Courses
 Creative Experts, Contact Theatre
 Creative Industries Networking Group
 Creative Industries Trafford (CIT) (2)
 Creative Manchester (Partnership with MMU)
 CRITgroup, MadLab
 Crook Street Collective, Bolton
 Cross Street Arts, Wigan (8)
 Cubitt Artists: Gallery, Education & Studios, London
 CVAM (Contemporary Visual Arts Manchester)
 D&AD
 Dance Initiative Greater Manchester (DiGM)
 Degree Art, London
 Digital Reporters Scheme (Cornerhouse)
 DIY Art School, Manchester (5)
 Dot-art, Liverpool
 Draw North West (8)
 Life Drawing, Didsbury
 Drumcroon Artists, Wigan
 Dutty Lingo
 East Street Arts, Leeds
 Ebor Studios, Littleborough (4)
 Eccles Community Art Gallery
 Eggs Collective
 Emerging Dreamers
 Envirolution, Manchester
 Fab Lab, Manchester
 Falcon Mill Studios, Bolton (2)
 Film-Material-Soup, Manchester (6)
 Forbidden Arts Manchester
 Forefront Collective Art
 Foreign Investments
 Foursight, Manchester
 Fred Aldous
 Grumpy in the City/Grumpy Creative Spaces (9)
 Guild of Erotic Artists
 hÅb Emergency: Word of Warning (2)
 Heatons Arts Trail, Stockport
 Hive Projects Ltd., Rochdale
 Hot Bed Press (13)
 IETM (Contemporary Performing Arts)
 InCamera Arts Collective, MadLab (2)
 Islington Mill (12)
 Lancashire Artists Network
 Landscape and Arts Network
 Leftfield (Creative Hive, Salford) (2)
 Leigh Collectives
 Letter Exchange
 Life Friendly Collective, Chinese Arts Centre (2)
 Lime Arts
 Lionel Dobie Project (3)
 Local Creation, Altrincham (3)
 Local Life Drawing Groups
 Lomography
 MA-Net (Media Arts Network)
 MadLab Photography Group
 Manchester Academy of Fine Arts (MAFA) (2)
 Manchester Cloth
 Manchester Craft & Design Centre (3)
 Manchester Craft Mafia
 Manchester Dance Consortium
 Manchester Grammar Art Department, The
 Manchester Modernist Society (2)
 Manchester Salon
 Manchester School of Art Urban Sketchers Group (4)
 Manchester|Rennes Exchange (4)
 Manley Street Community Centre, Wigan
 Mark Devereux Projects
 MASA Studios, Salford
 Meeting State
 Metanoia (2)
 MidConversation, Manchester (2)
 Middleton Tattoo Studio
 Mirabel, Manchester (8)
 MIRIAD, MMU (3)
 MMU/Manchester School of Art Groups (2)
 Musicians' Union
 Nation Society for Education in Art and Design
 (NSEAD)
 neo:artists, Bolton (9)
 New Art Spaces Associates, Castlefield Gallery
 New Movement Collective
 NOISEfestival

North West Federation of Arts Societies (NWFAS)	Sonic Art Research Network, Oxford Brookes University
Northern Arts Collective, Wigan	Sopa Creativa, Huddersfield
Northern Potters Association (NPA)	Sound and Music: Embedded
Northwest Puppet Network	Spiral Dance, Rochdale
Ohh deer	St John's Community Network, Old Trafford
Oldham Disability Arts Forum	Sugared Mud
one69a (2)	Suite Studio Group, Salford (9)
Open House, The Penthouse	TATE (2)
Out House, Manchester	Tea (Art Group) (2)
Owl Project (2)	Teach Art Group (TAG)
pa-Boom	Temporary Autonomous Arts (TAA), London
Pack of Wolves, Cardiff	TENT, Manchester
Paper Gallery, Manchester (5)	The Art House, Wakefield
Parlour Press	The Artsroom, Oldham
PLaCE, University of West of England	The Heinrich Event (Based at Rogue)
Plane Performance	The Mill Co. Projects, London
PlatformArt, St. Helens	The Other Side Of The Door Is Red
Pod Collective	The Penthouse (2)
Pool Arts, St Lukes Project (8)	The Salford Creative Salon
POST Artists	The Typographical Circle
Potluck, Islington Mill (3)	The VERB Projects, Manchester
Preston is my Paris	Third Floor Studios (3)
Prospect Studios, Waterfoot (2)	Three Piece Suite Illustration Collective
Prototype Committee	Tom Bowes Dance
Quarantine (Based at Islington Mill)	Trafford Artists' Network
Queen Elizabeth Scholar (QUEST)	Trafford Creative Arts
Re-Dock, Liverpool	UK Young Artists (UKYA)
Re-title	Ultimate Holding Company (inc. UHC Associate Artists) (5)
Reactor, Nottingham	University of Bolton Groups (3)
Red Dot Exhibitions, Liverpool	Ur:performance
Redeye: The Photography Network (5)	Vacant Collective, Salford
Rise Art	Vernon Mill Artists, Stockport
Rogue Artists Studios and Project Space (38)	Volkov Commanders
Royal British Society of Sculptors (2)	VV Collective, London
Salford Artists' Workshops	What's Next?
Salford Community Leisure	Wigan Artists Network (2)
Shudehill Studio	Woodend Artists, Mossley (2)
Sketch City, Manchester (2)	YATOO+i Project, South Korea
Sketchie - Travelling Sketchbook	Yellowbrick Artists Studios (Work for Change), Hulme
Skyliner, Manchester	
Society of All Artists	
Society of Children's Book Writers and Illustrators (SCBWI)	
Some Recent Examples (2)	



EVALUATION

The survey was set up to allow participants to complete the questionnaire in as little time as possible, with fifteen questions plus those relating to the prize draws. The participants were able to begin the questionnaire and return to it at a later date. The majority of artists (79.2%) completed the survey in less than ten minutes and 92.6% in less than 20 minutes.

All responses to the survey have been treated confidentiality. To assist anonymity and the data analysis, each artist was assigned a number in order of participation with the first participant being given number '1'.

Survey Distribution

The participants were asked how they had heard about the survey: whether by email (from an individual or organisation), Facebook, Twitter, a website, a formal or informal arts network, word of mouth or 'other'. Digital media was prominent in the distribution of the link for the online survey: 63.5% of participants (318 Ps) found out about the survey by email and 36.7% found out about the survey through social media. (See Chart 8) 13.2% of the artists (66 Ps) had found out about the survey through multiple channels. It is notable, however, that 28.5% found out about the survey from another individual (by email or word of mouth) rather than via an organisation or network.

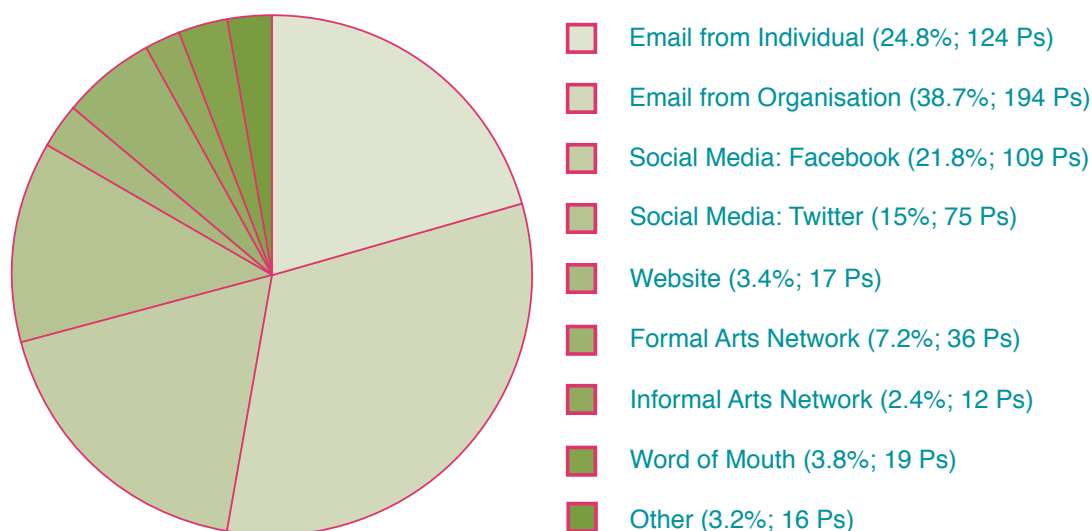


Chart 8: How artists found out about the survey

The survey distribution may have been wider had the research team been more prominent on social media networks. However, with support from colleagues and friends, the distribution of the survey via word of mouth has been widespread considering that there was no marketing budget. Although almost 87% of participants reported only one means of finding out about the survey, just over 13% had heard about it through multiple channels (up to five were reported in total).

In order to widen the survey distribution, any future large-scale study could include a budget for marketing, with a printed media distribution (e.g. flyers or stickers); a direct marketing campaign to all the sub-regional galleries and arts organisations, including amateur groups, might also be considered. Paper copies of any future survey should also be made available (four were completed in this research) to ensure that the survey is available those without Internet access.

A Future Census?

The findings in relation to the methodological approaches highlight that while a future study on a larger-scale is feasible, because the entire population of artists in Greater Manchester remains unknown, the term 'census' is inappropriate; in order to call a future project a 'census', every household in Greater Manchester should be contacted in order to reach the entire population of artists, although this would fail to reach artists who live outside Greater Manchester but work within the metropolitan county. The feasibility of a large-scale of distribution raises issues in terms of financing and data management.

Further research could extend the investigation of where artists work, for example, asking more details about studios (locations and rates), primary occupations and income levels may also be helpful for those wishing to further understand artists' experiences, but such research could be considered too intrusive and would add to the time needed to complete and analyse the survey.

The data collection spreadsheet indicated that many artists in this survey were networked with other participants in some way and had (as requested) recommended the survey to others who might wish to participate. Future research may consider mapping these networks in more detail by issuing respondents with coupon numbers and tracking how each participant received the call and in turn map their networking with other participants; this method of Respondent-Driven Sampling (RDS) can be used alongside the Respondent-Driven Sampling Analysis Tool (RDSAT) developed by Cornell University.¹⁷ Mapping these networks could offer a broader understanding of the formal and

¹⁷ For more information about RDS and RDSAT, see: Heckathorn (1997; 2012) and Volz, et al. (2012).

informal networks between artists and arts organisations, highlight gatekeepers within the artistic community and any potential issues regarding networking or communication within the Greater Manchester arts ecology.

Participation

The findings also raise some important points about participation. There are artists in Greater Manchester who do not wish to participate in surveys such as this. Potential reasons for non-participation in this study can be mapped with findings from the 2011 National Census, which had an 89% completion rate within Greater Manchester.¹⁸ Four of the artists who participated in this study had not taken part in the 2011 Census and personal correspondence with another artist who did not participate in this survey explained their concerns about participation in any type of formal survey that attempted to qualify his/her arts practice.

¹⁸ Office for National Statistics (2012) 'Release Edition Reference Tables' from *2011 Census: Key Statistics for Local Authorities in England and Wales*, 11 Dec. 2012.

Participation in formal surveys is influenced by myriad factors. Some individuals can view surveys as reductive, categorising and boxing a wealth and variety of experiences. There are elements of each of these in this report; the complex responses given by some artists have had to be simplified and categorised to assist analysis. Participation is also influenced by personal ethics and attitudes towards formal establishment institutions.

Artists in Greater Manchester

The initial aim of this research was to assist towards finding out how many artists are living and/or working in Greater Manchester. As there is little formal documentation of artists in the sub-region, it is difficult to determine what percentage of artists this survey has captured.

In earlier research, undertaken in September 2012, email questionnaires from four Local Authority (LA) Arts Development Officers (or their equivalents) indicated that they were aware of over 525 artists across their LAs, which included professional artists, community arts groups and artists who do not view their practice as a career.¹⁹ If 525 is taken as an average across these four LAs (Oldham, Trafford, Rochdale and Wigan), this would indicate a minimum of 1300 across the ten LAs of Greater Manchester. However, only 18% of participants in this study lived in these four LAs, which indicates that up to 2885 artists could be based in the sub-region.

¹⁹ This earlier research was undertaken as part of 'Analysing Artists' CPD: towards a networked approach for talent development'. See Slater, Ravetz and Lee (2013)

²⁰ Morris Hargreaves McIntyre (2004) *Taste Buds: How to cultivate the art market*, for Arts Council England, p.8.

²¹ Creative and Cultural Skills (2009) 'Profile of the Visual Arts Sector', in *The Visual Arts Blueprint : A Workforce Development Plan for Visual Arts in the UK*, for Arts Council England, p. 23.

²² Louise, Dany (2011) 'A fair share? Direct funding for individual artists from UK arts councils', for a-n The Artists Information Company.

²³ AXIS (2013a) 'Artist Application Criteria'.

²⁴ Email from Shelia McGregor of AXIS (2013).

²⁵ a-n The Artists Information Company (2013).

²⁶ Email from Susan Jones of a-n The Artists Information Company (2013).

²⁷ Email from Susan Jones of a-n The Artists Information Company (2013).

The national population of artists in the UK is also unknown, although several organisations have attempted to estimate figures. The scoping study by Manchester-based Morris Hargreaves McIntyre, commissioned by the Arts Council in 2004, 'found that there are estimates varying between 34,000 and 110,000 artists in England, depending upon which research is used'.²⁰ A study by Creative and Cultural Skills in 2009 identified 28,490 artists were employed in the visual arts sector in the UK.²¹ Further to this, an article for a-n The Artists Information Company by Dany Louise took figures from the Office of National Statistics and concluded that 28,500 is a conservative estimate of the number of artists in the UK in 2011, based on a range of 26,500-30,500 artists; of these between 20,000-22,000 were based in England.²²

Two national arts organisations, AXIS and a-n The Artists Information Company, hold some statistics on the current numbers of artists in the UK. Email correspondence with the directors of both organisations has assisted the contextualisation of the findings here in relation to artist numbers.

AXIS is an online resource for contemporary art. The AXIS directory has involved a section process since 2005 to ensure it represents the contemporary art scene in the UK, with an emphasis on 'innovation, enquiry and awareness of current debates and issues in visual arts practice'.²³ In Spring 2013, AXIS had 53 subscribing artists in Greater Manchester: as in this study, the largest proportion were in Manchester (77%; 41 artists); with three artists in Rochdale (5.7%); two in Bury, Salford, Stockport and Wigan (3.8%); and one in Oldham (1.9%).²⁴ While AXIS has a criteria for inclusion on its members directory, these location percentages resemble the residential borough locations reported in this study, where the majority of artists also lived within the borough of Manchester. (See Chart 1, p. 5)

a-n The Artists Information Company provides advocacy and information for artists and works under the mission statement of 'stimulating and supporting contemporary visual arts practice and affirming the value of artists in society'.²⁵ In May 2013, the national number of current artist members within a-n The Artists Information Company was 17,976. The specific number of artists in the North West (including Greater Manchester) was 1,554.²⁶ a-n The Artists Information Company have also investigated the number of artists and photographers on the 2011 National Census using figures from the Office of National Statistics. The most recent figures from their analysis suggest that there were 42,201 artists and 67,451 photographers in the UK in Spring 2011.²⁷ This means that 0.075% of the entire population on census day, 27th March 2011 stated their occupation as 'artist' and 0.12% stated 'photographer'.

In 2013, a-n The Artists Information Company commissioned artist and AIR-member Emily Speed to map the *Ecology of the Visual Arts* and reported 46,000 visual artists, 23,000 applied artists and 16,800 photographers working in the UK. This mapping also highlights that 4,380 graduates complete a BA in art and design courses each year.²⁸ These findings would suggest that the number of artists reported in 2011 (42,201) may only reflect 61% of the current number of practising artists in the UK and the national population of artists is nearer 0.12%.²⁹

The 459 participants living in Greater Manchester in this study represent 0.018% of the GM population on census night two years earlier. However, a number of these (34 Ps) were not practising artists in 2011 and only 99 participants (22.6%) stated that they were an artist on the 2011 census, so in reality, the percentage that can be mapped onto the 2011 census is 22.6% (113 Ps) of the sample of 459 artists living in Greater Manchester, making up just under 0.004% of the Greater Manchester population for the 2011 Census. However, this analysis assists further towards the estimations of the number of artists in Greater Manchester that are taken as a percentage of the Greater Manchester population in line with the national figure of 0.075%-0.12%, this would indicate that there are 2000-3000 artists in Greater Manchester, which strengthens the upper range of the estimation stated earlier (1300 to 2885, see p. 26). There are also thousands more artists who do not view their practice as a career and other creative people who do not consider themselves to be 'artists' at all.

Developing Artistic Talent in Greater Manchester

Earlier research by the research team has promoted the need for a networked approach for the provision artist development opportunities across Greater Manchester, so that artists at all stages of their careers, and artists who do not view their arts practice as a career, can find the advice, support, information and opportunities as required.³⁰ The *Artists in Greater Manchester* survey also suggests some kind of networked approach would also assist those wishing to access and provide talent development opportunities in showing what is available in the sub-region and preventing overlap. This requires collective action, but it is hoped that in the future some kind of format can be found to offer local artists the support they need, at the time they need it, to assist them in whatever it is that they are trying to achieve.

²⁸ Speed, E. (2013) *Ecology of the Visual Arts*, for a-n The Artists Information Company.

²⁹ The UK population in 2011 was 56,075,912, with 2,682,500 residents in Greater Manchester. See: Office of National Statistics (2012) 'Table P04 2011 Census: Usual resident population by five-year age group, local authorities in England and Wales'.

³⁰ See Slater, A., Ravetz, A. and Lee, K. (2013) 'Analysing Artists' CPD: towards a networked approach for talent development', MIRIAD, MMU and Castlefield Gallery.

FINAL THOUGHTS

The analysis of findings presented in this report reflects the variety of experiences of artists in Greater Manchester. Attempts have been made to offer the broadest possible interpretation and analysis of the data collected through the online survey.

The difficulties in categorising and representing artists' experiences were evident throughout this study and have filtered into this report. The critique of our approaches began with the responses from the artist-participants who highlighted unclear definitions and potentially inappropriate terms in their responses. Also evident was a need for diversity in experience to be recognised and encouraged.

The changing nature of employment today has made the concept of a job for life old fashioned. Furthermore, examples of careers in the arts that take a straightforward trajectory are rare. The age range of artists represented in this study (18-75), when read alongside their responses about career stage and arts education, shows that people become artists at different times and they produce art for different reasons. Artists in Greater Manchester have a variety of experiences and offer a breadth of interests, priorities and artistic outputs; this is what makes the sub-regional arts ecology so diverse.

It is hoped that this report offers some useful information about the numbers, geographical spread, areas of practice, educational routes and networks of artists living and/or working in Greater Manchester. It will be shared as widely as possible in the hope that it assists an understanding of the breath of artistic practice in this area and helps to strengthen our regional arts networks, organisations, collectives, and partnerships.

Again, the researchers would like to thank the artists who have taken part in this research; without your participation, this report would not have come into fruition. As a result, what was intended as a pilot study to test a research method has revealed a wider picture of artistic endeavour in Greater Manchester and has become one of the largest surveys of artists ever undertaken in the sub-region.

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