DAVE,
WE DID THIS SURVEY THE LAST YEAR, SO
THE INFO. IS STILL GOOD.

STEVE C.

SOCIAL & ECONOMIC SURVEY FOR NORTHAMPTON AREA ARTISTS & CRAFTSPEOPLE

A REPORT

Submitted to the NORTHAMPTON ARTISTS ALLIANCE

by KAREN ANN MAILLER,
ARTISTS ADVOVATE

July 13, 1990

Social and Economic Survey for Northampton Area Artists & Craftspeople

If you are an artist, craftsperson, producer, or owner of an arts-related business, please fill this out. It takes about 10 minutes and will have a positive impact on our arts community. Your response will be ANONYMOUS. DO NOT PUT YOUR NAME ON THIS PAGE.

Please return the completed form as soon as possible in the envelope provided.

INSTRUCTIONS: Please circle the number of your chosen response and fill in the blanks where appropriate.

1. Please list the city, county and zip code of your primary residence as of January 1, 1989.

   1 _____ 2 _____ 3 _____
   city county zip code

2. Please list the city, county and zip code of your primary art work space as of January 1, 1989.

   1 _____ 2 _____ 3 _____
   city county zip code

3. Are you male or female?

   1 male
   2 female

4. Please list your age as of January 1, 1989.

   1 _____

5. For how many years have you lived in the county of your current residence?

   1 under 1 year
   2 1-4 years
   3 5-10 years
   4 more than 10 years

6. For how many years have you worked in the county of your current work space?

   1 under 1 year
   2 1-4 years
   3 5-10 years
   4 more than 10 years

7. Of the phrases listed below, circle your most important reasons for staying in this area to live and/or work.

   1 personal ties
   2 support systems for my art
   3 non-art-related employment
   4 good place to exhibit/perform
   5 educational opportunities
   6 available workspace
   7 affordable workspace
   8 available living space
   9 affordable living space
   10 access to equipment & supplies
   11 access to management expertise
   12 cultural activity
   13 environmental quality
   14 media responsiveness
   15 network of peers
   16 other (specify) _____

8. Time of your last show, performance, or reading in the greater- Northampton area

   1 _____

9. Time of your last show, performance, or reading in Northampton

   1 _____

10. Of the occupations listed below, from which did you earn your major income in the last 12 months?

    1 artist (literary, visual, performing, etc.)
    2 art instructor (literary, visual, performing, etc.)
    3 arts manager or administrator
    4 commercial artist
    5 other art-related occupation (please specify)
    6 non art-related occupation (please specify)
    7 other (please specify) _____

11. Do you need to work at other jobs to support your art?

    1 yes
    2 no

12. If yes, does this money cover your art-related costs?

    1 yes
    2 no

13. Where do you purchase most of your art-related supplies? (If more than one answer, please list no more than 3, with Choice 1 being most important.)

    1 New York or Boston
    2 Springfield
    3 Northampton
    4 Greenfield
    5 mail Order
    6 Other

14. Where do you purchase most of your art-related services, such as photo- graphic, legal? (If more than one answer, please list no more than 2, with Choice 1 being most important.)

    1 New York or Boston
    2 Springfield
    3 Northampton
    4 Greenfield
    5 Other

15. Do you own or rent your home?

    1 own
    2 rent
    3 other

16. Do you own or rent your current work space?

    1 own
    2 rent
    3 other (please specify) _____

17. Do you share workspace with others?

1 yes
2 no

18. Do you work in a building where other artists work?

1 yes
2 no

19. If you rent your current work space, do you rent on a year-round or as needed basis?

1 year-round
2 as needed

20. Do you bear the cost of your work space?

1 yes
2 no
3 bear partial cost
4 other (please specify) _____

21. How is the building zoned in which your work space is located?

1 residential
2 commercial
3 industrial
4 mixed use
5 don't know
6 other (please specify)_____

22. Are you an employer? (If no, go on to question 27.)

1 yes
2 no

23. If yes, is your business arts- related?

1 yes
2 no

24. Does it operate on a year-round basis?

1 yes
2 no

25. What is the approximate monthly operational cost of your art work space, including utilities, rent or mortgage, and taxes? (If you share your work space, or if it is combined with your living space, please estimate your portion of the monthly cost for WORK SPACE ONLY.)

1 $ 0 - 99
2 $100 - 199
3 $200 - 299
4 $300 - 399
5 $400 - 499
6 $500 - 599
7 $600 - 699
8 $700 or more (please specify) $_____

26. EXCLUDING operational costs of your work space, please list approximate ANNUAL COSTS for the following art- related work expenses:

	$0-500	$501-2500	$2501 5000	over $5000
A. art-related supplies/services	1	2	3	4
B. tools/equipment	1	2	3	4
C. capital improvements	1	2	3	4
D. training/maintaining craft	1	2	3	4
E. publicity/marketing	1	2	3	4
F. travel/shipping	1	2	3	4
G. other	1	2	3	4

27. Are there specific requirements with regard to your work space?

1 special light
2 large windows
3 electrical wiring/amperage
4 special acoustics
5 special floors
6 sound proofing
7 storage space
8 extra-large space
9 darkroom
10 access to freight elevator
11 heat
12 running water
13 extra-high ceilings
14 air conditioning
15 other (please specify)_____

28. Have you been required to move your work space within the last 5 years?

1 yes
2 no

29. If yes, has this happened more than once?

1 yes
2 no

30. If yes, indicate reason(s) for moving.

1 My artistic employment required me to relocate.
2 My non-artistic employment required me to relocate.
3 My mate's employment required me to relocate.
4 Workspace became unavailable.
5 Workspace became unaffordable.
6 Workspace requirements changed.
7 Landlord did not want me there.
8 Zoning changed required me to leave.
9 Other (please specify)_____

31. Please check the category that indicates your total income from work as an artist for 1988.

1 $ 0 - $ 500
2 $ 501 - $ 3,000
3 $ 3,001 - $ 7,000
4 $ 7,001 - $12,000
5 $12,001 - $20,000
6 $20,001 - $40,000
7 more than $40,000 (please specify)_____

32. If this amount varies widely from the previous year, please give the amount for 1987 _____.

33. When responding to questionnaires about general issues, or to census questionnaires, what one term do you use to describe your occupation?

1_____

THANK YOU FOR YOUR PARTICIPATION. Please mail this immediately in the envelope provided.

INTRODUCTION

This survey was conducted by the Northampton Artists Alliance and was supported, in part, by grants form the Massachusetts Arts Lottery Council, as administered by the Northampton Arts Lottery. Administrative support services provided by the Northampton Center for the Arts were essential to its successful completion. The questionnaire was compiled by the Artists Advocate from existing surveys, modified to the Northampton area, with new questions added. A core group of Alliance members approved the survey design and helped to formulate new questions. Michael Mufson designed the database and provided computation of the results. COPYCAT Print Shop, 32 Pleasant Street, Northampton, donated the printing of this report.

BACKGROUND

The purpose of the survey was two-fold: 1) to gain a better understanding of the geographic spread of those who consider themselves Northampton-area artists; and 2) to gain information about the artists as members of the social and econonomic community.

Those artists who formed the Alliance in the Fall of 1988, as an outgrowth of the Northampton Cultural Plan, felt strongly that some quantification of artists'social and economic impact was needed, as well as more precise information about the ways our community impacts on its artists. It is hoped that the information generated, and reported here, can be used to more effectively advocate for artists needs at the city, state, and federal levels; and that artists themselves can use it for their granting and fundraising purposes.

PHILOSOPHY AND PROCEDURES

The prevailing philosophy in designing and conducting the survey was that artists should be able to define themselves whenever possible. That philosophy meant that many questions were more open-ended than the demands of statistical purity would have allowed. However, it was felt that more artists would respond to questions of this type than to yes/no or multiple choice exclusively. Therefore, the trade-off was judged to be worthwhile.

The process of self-definition began with the identification of who is a "Northampton-area artist". A basic assumption was that many artists who live outside of Northampton use it as a base to work, to show work, buy supplies and services, or network with peers.

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Thus, the survey would include artists residing outside of the city itself. The survey was mailed to 1330 artists drawn from the mailing lists of artists groups, arts service organizations, and individual artists. Those groups, organizations, and individuals are listed in the Appendix. Because many of the sources from which the Artists Advocate worked included supporters, patrons, arts editors, and other non-artists, the lists were edited to provide, insofar as possible, a listing of artists, gallery owners, and individuals whose businesses are directly arts-related.

The source lists were also edited geographically. Although the term "Northampton area artist" was intended to be self-defining, some preliminary decisions were made to keep the mailing from becoming too unwieldy and diffuse. In some cases, the decision was made by whether a town appeared regularly on several lists. In others, the decision was based on general knowledge of the region.

For example, Greenfield and Springfield were excluded because they were considered the next northerly and southerly arts centers. Chicopee was judged to be a part of the greater Springfield network. Holyoke, whose artists could be linked in either, or both, directions (Springfield and/or Northampton) was included. Exceptions were made if artists from an excluded area specifically asked to be involved.

The completed Artists Alliance mailing list of 1330 artists is in the databank of the Center for the Arts and has also been given to the Northampton Arts Council. This list will be especially appropriate for issues and events of regional interest. It is available to artists and cultural organizations for valid artistic or advocacy purposes but cannot be used commercially.

The surveys were mailed to the 1330 artists in August, 1989, and were returned to the Alliance primarily in September and October, 1989, with some responses continuing to come in through January, 1990. Two hundred forty completed surveys were returned. Because of the self-defining nature of "Northampton-area" and the geographic spread covered by the mailing list, this return of 18% (.1804511) was considered acceptable.

That 240 is is not the total number of Northampton-area artists, self-defined or otherwise, is nearly a certainty, because a response rate of 100% of any population would be extraordinary. But since we do not know the exact total of the population, we do not know the precise percentage of response. However, the information on the Northampton area's artist population which was gained from the survey is the most current, and perhaps the most complete, available.

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ANALYSIS

Of 240 responses, 4 had to be disqualified. Three had not given city of residence, and the program would not accept other information without it. The fourth was submitted on behalf of an organization. Only individual artists'responses were accepted. The analyses and percentages that follow are based on the remaining 236 responses unless otherwise specified.

Q1 Of that 236, the largest number of respondents were Northampton residents. Eighty-five answered from Northampton, 11 from Florence, and 4 from Leeds, for a total of 100, or 42% (.4237288). The next largest group of artists responding lived in Amherst--41 artists, or 17 % (.1737288). This was followed by Easthampton with 13, or a little over 5 1/2% (.0550847).

The remaining artists were from the following towns: Leverett (7), Deerfield (7), Hatfield (6), Montague (6), Pelham (5), Williamsburg (5), Ashfield (4), Conway (4), Southampton (4), Cummington (3), Goshen (3), and South Hadley (3). The towns of Belchertown, Buckland, Chesterfield, Chicopee, Granby, Haydenville, Holyoke, Leyden, Shutesbury, and Sunderland were represented by one or two artists each. One respondent lived in in New York City, another in Boston.

Q2 Of those who responded to Question 2, which asked for the city of the artist's art work space, 85 listed Northampton, 6 Florence, and 3 Leeds, totalling 94, nearly 40% (.398305). Forty-three, or 18% (.1822033) had their art work space in Amherst. Twenty had art work space in Easthampton, 8 1/2% (.0847457). Ten artists, or slightly over 4%, did not answer. The rest of the responses reflect a spread similar to that discussed above, except that New York City was not represented.

Fifty-seven of the 226 artists who answered this question had art work space in a different town from their residence. Of that 57, 15 were Northampton residents and five lived in Florence, for a Northampton total of 20 (just over 35% of those with residence in one city, art work space in another). Other artists in this situation, 3 from each town, lived in the following places: Amherst, Hadley, Hatfield, Montague, and Deerfield.

Q3 Nearly twice as many women responded as did men. Eighty-three respondents were male, 150 were female, 3 did not identify their gender. The respondents, then, were 35% male (.3516949), 64% female (.6355932), and 1% (.0127118) gender unknown.

Q4 The average age of all respondents was 39--age 42 for males, 38 for females. The youngest artist responding was 15, with the next 19, followed by age 26 (one artist of each age). The oldest was 77, followed by 76, then 67 (one respondent of each age). The youngest female was 15, youngest male 19; oldest females were 66 (2); the oldest male, 77.

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Q5 The largest group of respondents (114) had lived in their county of residence for more than 10 years, followed by 61 artists who had lived in their county of residence for 5-10 years. Fifty-six artists had resided in their county for 1-4 years. Only 4 respondents had been in their county of residence less than one year; one did not answer.

The percentages are:

More than 10 years	48% (.4830508)
5-10 years	26% (.2584745)
1-4 years	24% (.2372881)
Less than 1 year	1.7% (.0169491)
Did not answer	under 1% (.0042372)

Q6 Again, the largest group of respondents had worked in their county of workspace for more than 10 years, 97 of the 231 who answered. Fifty-five had worked in their county of workspace between five and ten years, 76 for one to four years, and three for less than one year. Five did not answer. The percentages are as follows:

More than 10 years	41% (.4110169)
Between 5 and 10 yrs.	23% (.2330508)
Between 1 and 4 years	32% (.3220338)
Under 1 year	1% (.0127118)
Did not answer	2% (.0211864)

Q7 The most important reason for artists to stay in the area was personal ties (#1) with 156 responses, followed by cultural activity (#12) with 144. The least important reason was access to management expertise (#2) with 2 responses. Each artist could list up to 11 responses; some gave only one, others listed more than the program would accept. The reasons are given below, ranked by those with the largest number of responses at top:

1	personal ties	156
12	cultural activity	144
13	environmental quality	124
15	network of peers	90
16	other	90
2	support system for my art	70
5	educational opportunity	55
9	affordable living space	36
3	non-art related employment	33
7	affordable workspace	29
4	good place to exhibit/perform	28
6	available workspace	24
8	available living space	24
10	access to equipment, supplies	18
14	media responsiveness	8
11	access to management expertise	2

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Q8 One hundred eighty-five artists gave the time of their last show, performance, or reading in the Northampton area. Fifty-one did not respond. Of the 185 responses, 121 indicated that they had shown work in the Northampton area during 1989; 37 did so last in 1988, 10 in 1987, 5 in 1986, 3 in 1985, and 9 before 1985.

Q9 One hundred fifty-five artists responded to this question, which asked the time of the artist's last show, performance, or reading in Northampton itself. Eighty-one did not answer. Of the 155 respondents, 70 had shown work in Northampton in 1989. Forty three had last shown work in Northampton in 1988, 21 in 1987, 7 in 1986, 6 in 1985, and 7 before 1985. One late respondent to the survey had shown in 1990.

Perhaps the most important fact revealed by the above two questions is that at least 121 artists had shown work in the Northampton area in 1989, at least 70 in Northampton itself. And during the period when most artists were responding, the year was two months from completion.

Q10 This question asked for the occupation from which the artist earned his/her major income during the last 12 months. Because some artists gave more than one source, the program was altered to accept two. It was considered possible for an artist to earn roughly equal amounts from each of two sources, and in some cases it might be difficult for the artist to determine with exactness the "major" source.

Two hundred twenty-two individuals answered this question, 201 citing one major occupation, 21 citing two. For those 201 who listed ONE MAJOR SOURCE OF INCOME, the breakdown was as follows:

OCCUPATION	# who earned major income
1 Artist	42
2 Art instructor	29
3 Arts manager or administrator	7
4 Commercial artist	8
5 Other art-related	29
6 Non-art related	59
7 Other	27

The figures below are the total responses form those citing one major source of income (201) plus those citing two (21 artists x 2 sources of income = 42) or 243 responses.

OCCUPATION	# of times cited
1 Artist	58
2 Art instructor	42
3 Arts manager or administrator	7

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OCCUPATION (cont.)	# of times cited
4 Commercial artist	10
5 Other art-related	34
6 Non-art related	63
7 Other	29

For the 21 artists whose income was earned from two occupations, the figures are:

OCCUPATION	# of times cited
1 Artist	16
2 Art instructor	13
3 Arts manager or administrator	0
4 Commercial artist	2
5 Other art-related	5
6 Non art-related	4
7 Other	2

Taking the first set of figures above, for those 201 who gave one major source of income, a total of 115, or 57% of the 201, earned a living by art-related endeavor (answers 1-5). Forty-two, nearly 21%, did so by their occupation as artists (answer #1). Fifty-nine individuals, or just over 29%, earned their major income from non-art related sources, while 27, or approximately 13% cited "other" sources of income.

The second set of figures, the responses of those who indicated one major occupation, plus those who indicated two (for a total of 243 responses), shows that 151 major sources of income were provided by art and art-related endeavor (answers 1-5), or 62% of the total response. Another 63 major sources of income, or nearly 26%, were provided by non art-related occupations. And 29 sources of income, or just under 12%, were "other".

The totals for response #1, artist, in both sets of figures discussed above can be considered slight under-representations. Eighteen responses were received to answers #5 (other art-related endeavor) and #7 (other), in which an art or craft activity was cited. For example, "craft-pottery", "graphic artist", "craftsperson", were descriptions attached to answer #5. "Craftsperson" was a description received for answer #7, (other).

Q11 One hundred thirty-six of the total 236 respondents said they had to work at other jobs to support their art, 90 did not. Ten did not respond.

Q12 Ninety-five of the 136 who had to work at other jobs to support their art said their art-related expenses were covered by that work. Forty-three said their other jobs did not cover their

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art-related expenses. That the figures (95 + 43) equal 138, not 136 (the number who responded that they had to work at other jobs) is a bit puzzling. This question seems to have puzzled many, as indicated by question marks on the survey forms. The confusion might be attributable to differences in artistic disciplines. While a writer might have few art-related expenses, the director of a theatre company might have so many as to be unable to cover them, even with another job.

Q13 To this question, which asked where the artists purchased most art-related supplies, three responses could be given and the artists were asked to rank them, #1 being most important. The compilation of the artists' first-ranked choices is as follows:

MOST IMPORTANT (#1) SOURCE	# of RESPONSES
Northampton	81
Mail Order	54
New York or Boston	52
Other	28
Springfield	8
Greenfield	3

The artists' second and third ranked choices were:

2nd MOST IMPORTANT SOURCE	# of RESPONSES
Northampton	37
Mail Order	30
Other	21
New York or Boston	9
Springfield	7
Greenfield	3

3RD MOST IMPORTANT SOURCE	# of RESPONSES
Northampton	11
Mail Order	9
Other	6
New York or Boston	4
Greenfield	3
Springfield	1

The figures show that Northampton was the most important source, mail order was the second, and New York/Boston was the third. Although there was no request for artists to specify their "other" source, twenty-two wrote in Amherst, another 10 wrote in Hadley, and one artist cited Holyoke.

Q14 Artists were asked to give their two most important sources of art-related services (legal, photographic, etc.) and rank them, #1 being most important. The breakdown follows:

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MOST IMPORTANT SOURCE	# of RESPONSES
Northampton	130
Other	49
New York or Boston	18
Greenfield	5
Springfield	4

2ND MOST IMPORTANT SOURCE	# of RESPONSES
Northampton	16
Other	5
New York or Boston	4
Springfield	4
Greenfield	4

Q15 One hundred forty-seven, or 62% of the artists who responded to the survey, owned their own homes. Eighty-three artists, or 35%, rented their homes. Six artists had "other" arrangements.

Q16 Ninety-six artists, slightly over 40%, owned their art work space. Ninety-three artists, 39%, rented; 32 artists, 13 1/2%, had "other" arrangements, for example, studio space provided by the school or college where they teach. Fifteen artists, 6%, did not answer.

Several artists indicated in the space provided for "other" that their work space was in their homes, so many of the same people who own their homes also own their workspace. In retrospect, the addition of responses for workspace in home (owned) and workspace in home (rented) would have given a clearer picture.

Q17 Seventy-one respondents, 30%, shared workspace with others; 153, or 65%, did not. Twelve artists, 5%, did not answer.

Q18 Eighty-five artists, 36%, worked in a building where other artists worked; 138, or 58 1/2%, did not. Thirteen artists, 5 1/2%, did not answer.

Roughly one-third of responding artists, then, shared either their workspace or a building which houses other artists' workspace.

Q19 Of those artists who rented their workspace, 83 did so on a year-round basis; 15 did so as needed. (Because the total number of artists who answered that they rent workspace is 93, and the total number of responses to this question is 98, it must be assumed that 5 of the artists who had "other" arrangements for workspace found it appropriate to answer this question.)

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Q20 One hundred forty-eight, 62 1/2%, bore the full cost of their art work space; 23, nearly 10%, did not. Another 26 artists, 11%, bore partial cost. Nine artists, 4%, have another arrangement. Thirty artists, 12 1/2%, did not answer.

The kinds of arrangements specified for "other" are instructive--4 of the 9 indicated work space in the home; one indicated that he/she had no workspace; another 4 stated arrangements that could have been included under response #3, "bear partial cost".

Q21 To this question on the zoning of their art work space, artists answered as follows:

Residential	126
Commercial	34
Industrial	9
Mixed use	12
Don't know	20
Other	12

Of the 12 artists who answered "other", 5 specified educational; one cited state park; another 5 stated combinations such as residential/commercial, commercial/industrial, residential/agricultural. One said zoning was dependent on the work space used, indicating more than one work space.

Q22 -24 Forty-one artists were employers, 36 of those in arts-related businesses which operated on a year-round basis. Another four artists were employers whose businesses do not run on a year-round basis. Information on the last artist/employer is not available from the survey answers.

Q25 -27 The next three questions asked artists about their expenses and space requirements: monthly operational cost of art work space; annual costs of art-related work expenses; and specific requirements of art work space. Due to a typographical error which asked artists who were not employers to skip to question 27 (the correct instruction would have been to skip to #25), the results from these questions are incomplete. However, a number of artists who indicated they were not employers <u>did</u> answer questions 25-27, so all of that information was not lost. Some of it certainly was, however.

Q25 One hundred fourteen answered question 25, monthly operational cost of art work space. The totals are as follows:

MONTHLY OPERATIONAL COST	# of Artists Who Pay Amount
$ 0 - 99	28
$100-199	32
$200-299	21
$300-399	14
$400-499	2
$500-599	3
$600-699	6
$700 or more	8

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For those whose expenses were $700 or more, 6 wrote in a specific figure. The highest was $3000, the lowest $1000. The average of the six figures was $2083.33.

Q26 Annual costs of art-related expenses broke down in the following way:

ART-RELATED SUPPLIES/SERVICES	# of Artists Who Pay Amount
$ 0 - 500	48
$501-2500	45
$2501-5000	17
over $5000	13
TOOLS /EQUIPMENT	
$ 0 - 500	63
$501-2500	36
$2501-5000	7
over $5000	6
CAPITAL IMPROVEMENTS	
$ 0 - 500	67
$501-2500	17
$2501-5000	4
over $5000	5
TRAINING/MAINTAINING CRAFT	
$ 0 - 500	71
$501-2500	23
$2501-5000	2
over $5000	2
PUBLICITY/MARKETING	
$ 0 - 500	70
$501-2500	25
$2501-5000	7
over $5000	2
TRAVEL/SHIPPING	
$ 0 - 500	70
$501-2500	32
$2501-5000	8
over $5000	4
OTHER	
$ 0 - 500	29
$501-2500	12
$2501-5000	7
over $5000	3

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Q27 With regard to the specific requirements of their art work space, artists could give 9 responses (8 of the specified choices plus "other"). The artists' requirements ranked as follows:

REQUIREMENTS	# OF RESPONSES
Heat	119
Running water	87
Storage space	86
Electrical wiring/amperage	85
Extra-large space	54
Special light	53
Large windows	46
Access to freight elevator	26
Extra-high ceilings	25
Other	25
Special floors	22
Sound proofing	21
Darkroom	21
Special acoustics	20
Air conditioning	17

Q28 -29 Questions 28-29 asked about the artists' need to relocate their art work space within the past 5 years. Ninety-four had been required to move their art work space; 122 had not; 20 did not answer. That is, close to 40% (.398305) had had to move their art work space: another 52% (.5169491) had not been required to move; 8% (.0847457) did not answer. Of those 94 who had been required to relocate their art work space, 38 had done so more than once.

Q30 Artists who had had to relocate their art work space, either once or more than once, could indicate five reasons for the move(s). The answers given ranked as follows:

REASONS FOR RELOCATING	# of Responses
Workspace became unavailable	22
Workspace became unaffordable	21
Workspace requirements changed	21
Other	18
My artistic employment required me to relocate	8
My non-artistic employment required me to relocate	8
Landlord did not want me there	6
My mate's employment required me to relocate	3
Zoning change required me to leave	0

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Q31 Question 31 asked the artists to indicate income category, based solely on their work as artists, for the year 1988. Two hundred twenty-six artists answered this question, 10 did not. The respondents gave their income as follows:

INCOME CATEGORY	# of Artists in Category
$ 0 - $ 500	60
$ 501-$3,000	52
$ 3,001-$7,000	23
$ 7,001-$12,000	22
$12,001-$20,000	30
$20,001-$40,000	32
more than $40,000	7

The seven artists who earned more than $40,000 specified their incomes as: $200,000.
$180,000.
$100,000.
$ 50,000.
$ 50,000.
$ 45,000.
$ 42,000.

The average income for this group of seven artists was $95,286. However, 60 artists earned less than $500. from their art, and another 52 earned $3,000. or less. One respondent wrote a note to say that not only had he/she earned no income from art work, but instead had incurred a loss of $3,000.

Q32 If the amount of income earned from work as an artist varied widely from the previous year, artists were asked to specify 1987's income. Twenty-six artists did so and the figures given range from $500. to $135,000. Individual correlations of these income levels have not been recorded. In no case was a rags-to-riches scenario, or its reverse, indicated.

Q33 The last question asked for the one term the artist used to describe his or her occupation when responding to questionnaires or census forms. The responses were a virtual celebration of self-definition. Thirty-eight defined themselves as "artist"; 69 gave their specific artistic discipline, ie. actress, director, musician. Forty-four cited a non-art related occupation.

Forty-nine artists used more than one term, including 11 who defined themselves as "artist/"plus another art or non-art related occupation. Another 25 gave their specific discipline plus other occupation. There were also two arts administrators, two technicians, two gallery owners, four students, and one who responded by giving his name.

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SOME CORRELATIONS

MAJOR INCOME FROM ART and INCOME CATEGORY

Those 58 artists who earned major income from their occupation as artists (question 10, response #1), including those who cited one source of income and those who cited two, gave their income categories (question 31) as follows:

INCOME CATEGORY	# OF Artists in Category
$ 0 - $500	3
$ 501 - $3,000	8
$3,001 -$7,000	6
$7,001 -$12,000	5
$12,001 -$20,000	17
$20,001 -$40,000	14
more than $40,000	5

AGE, GENDER, and INCOME

Income category from art work increased with the age of the respondents, but on average only through age 39 and income category $3,000-$7,000.

AGE CATEGORY	# of Respondents	AVERAGE INCOME CATEGORY
under 20	4	$ 0 - $500
20-29	21	$501-$3000
30-39	101	$3,001-$7,000
40-49	80	$3,000-$7,000
50-59	21	$3,000-$7,000
60 and over	9	$3,000-$7,000

The average age for the seven artists in the highest income category (over $40,000), who had an average income of $95,286., was age 49.

Gender was not a factor in income earned from artwork. The average income for all males was $3,001-$7,000; for all females, $3,001-$7,000; and for all respondents $3,001-$7,000. Of the highest income earners (more than $40,000), 5 were male; 2 were female. The highest amount was earned by a woman.

HOME, WORKSPACE, and INCOME

Of those 147 respondents who own their own homes, 95 also own their workspace. Twenty-seven others rent their workspace. Seven have "other" arrangements for workspace.

Of the 83 artists who rent their homes, one owns his/her workspace.

The homeowners had earned their major income during the twelve months preceding the survey from the following occupations:

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OCCUPATION	# OF HOMEOWNERS
Artist	38
Art instructor	27
Arts mgr/admin.	6
Commercial artist	4
Other art-related	23
Non-art related	31
Other	20

INCOME and WORKSPACE

Income was a factor in the need to relocate art work space. Those who had to move art work space because it became unavailable (question 30, response #4), gave their income categories as follows:

INCOME CATEGORY	# of Artists in Category
$ 0 - $ 500	10
$ 501 -$3,000	8
$3,001-$7,000	0
$7,001-$12,000	3
$12,001-$20,000	1
$20,001-$40,000	0
over $40,000	0

Those who had to relocate art work space because it became unaffordable (question 30, response #5) gave their income categories as follows:

$ 0 - $ 500	6
$501 - $3,000	6
$3,001 - $7,000	1
$7,001 -$12,000	2
$12,001-$20,000	5
$20,000-$40,000	1
over $40,000	0

CONCLUSIONS

It is hoped that the information gained from this survey and reported here will prove useful to the community and, most especially, to its artists. A question about the population from which the information was drawn seem appropriate, however. That is, is the population which responded to the survey representative of Northampton area artists?

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Here is a picture of the artist which emerges from the data: He or she is mature (average age 39) and almost twice as likely to be a she as a he. This artist is not very affluent, at least not as a result of art work; has probably been a resident of the area for more than ten years; and is likely to own a home. He or she is staying in this area because of personal ties, cultural activity, and environmental quality.

This composite portrait may be quite accurate or it may be omitting some important features. For example, where are the artists aged 20-25? The age of survey respondents jumps from age 19, represented by one artist, to age 26, also represented by one artist. Are there no 20-25 year old artists out there? Have they not yet joined organizations (and, thus, not gotten their names on mailing lists)? Are they less likely to respond to organizations and surveys than their older counterparts? Probably the latter two questions can be answered affirmatively. That there are none out there seems unlikely.

All of this is only to emphasize that the picture presented here, although drawn as accurately as possible, is most certainly flawed. It is the best we have for now, but it will bear another rendering by a keener eye and with a sharper pencil in the not-too-distant future.

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APPENDIX

I. SOURCE LISTS for ARTISTS ALLIANCE MAILING LIST

Amherst Writers & Artists
Arts Extension Service
Five Colleges
Forbes Library
Illustrators Guild of Western Massachusetts
Leverett Craftsmen & Artists
Northampton Cultural Plan
Northampton Theatre Alliance
One Cottage Street, Easthampton (provided by Christine Knox)
Project Opera/Pioneer Valley Symphony
Valley Women Artists
David Bourbeau
Joan Braderman
Jaq Chartier
Gregory Hayes
Karen Mailler
Stephen Petegorsky

II. TOWNS & CITIES INCLUDED IN ARTISTS ALLIANCE MAILING LIST

Amherst
Ashfield
Belchertown
Conway
Cummington
Deerfield
Easthampton
Florence
Goshen
Granby
Hadley
Hatfield
Haydenville
Holyoke
Leeds
Leverett
Montague
New Salem
Northampton
Pelham
Plainfield
Shelburne Falls
Shutesbury
South Hadley
Southampton
Sunderland
Westhampton
Whately
Williamsburg
Worthington

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