



Community Artists Survey Results

Data compiled by: Amy Greil, Kenosha County UW-Extension
www.kenosharising.com

1. How do you classify the creative enterprise in which you work? (Mark all that apply)

Answer		N	Percent
Design and Communications		23	20%
Music		31	27%
Visual Arts and Crafts		62	55%
Media and Film		14	12%
Cultural/Heritage; librarian, curator, conservator, etc.		10	9%
Other:		19	17%
Theater		16	14%
Literature		15	13%
Photography		22	19%
Dance		7	6%
Other:		2	2%
Other:		1	1%

Other:

- Publisher
- Radio
- Museums
- Arts Education
- Gallery owner
- Robotics, Legos
- Education
- Education
- Education
- Architecture and urban planning
- Grant maker
- Community collaboration
- Music education
- Creative writing, poetry
- Education
- Higher education
- Multi media
- Readers theatre
- Integrated multidiscipline/performance

2. What is your employment status with respect to the production of art?

Answer		N	Percent
Full-time art producer, self-employed		20	19%
Part-time art producer, self-employed		25	23%
Retired		8	7%
Other, please specify:		29	27%
Full-time art producer, not self-employed		9	8%
Student		5	5%
Amateur/hobbyist		19	18%
Part-time art producer, not self-employed		15	14%

Other:

- Full-time employed in the corporate world
- Museum employee

- Full time gallery owner
- Administrator, supporter
- Outsider
- Teacher of art in various capacities.
- Homemaker, part time art producer
- Full-time Art Teacher and painter
- Work w/out pay to grow the gallery
- Part-time music teacher
- Poet - largely unpaid. teach & graphic design to live
- Event Coordinator
- Teacher
- Art Teacher k-12
- Teacher
- Full time elementary art teacher
- Pottery shop owner, provides outlet to customers to create.
- Hobbyist but I'm a former performance professional as well as past employment with performance organizations behind the scenes.
- My business is a CD/DVD/GAME/Vinyl Store, however I am a semi-retired full time musician
- Teacher
- Arts educator
- Art Educator and part-time self-employed art producer
- Part time - not producing, but collecting
- Unemployed
- Employed full time, produce art 5-10%
- Band Director
- Lifetime poets keep our day jobs 😊
- Educator

3. Why did you choose to locate your home or business(es) in Kenosha? Please specify.

Answer		N	Percent
The existing artistic/patron community		16	18%
Available amenities		9	10%
Affordable cost of living		24	27%
Personal considerations: Family/Friends networks		45	50%
Other:		28	31%
Other:		6	7%
All of the above		17	19%

The existing artistic/patron community

- I loved seeing what was forming in terms of cultural enrichment when I moved back from NY.
- Kenosha County let me have a home and business on the same land.
- Wealth of artistic talent
- This has always been an artistic area.

Available amenities

- The Lake, Harbor, Small town feel
- Reasonable rents to support a start-up business

Affordable cost of living

- I am able to make a living based on coastal COL but spend it at a Midwest COL level.
- Able to get a better home value in Kenosha COUNTY than in Illinois
- More or less
- I can afford studio space here but could not afford it in Chicago.

Personal considerations: Family/Friends networks

- Custody arrangements dictate living here
- I live in Kenosha.
- I grew up here.
- Husband works for City of Kenosha
- Family can't move, so I won't move even though my career opportunities are far greater elsewhere
- Family
- Wife's hometown

Other:

- Wanted to contribute to development of an arts community
- I am a born and bred Kenoshan however, I chose to relocate back to Kenosha in 1981 because of family.
- Lake Michigan
- Already live here!
- Lived here since childhood
- Was originally from Kenosha. Moved back after disaster in city I was living. Temporary move.
- Native of Kenosha
- My parents moved here 50 years ago
- Museum job, small town community
- Full time occupation (also in a creative field) brought me to Kenosha 35 years ago
- 4 generation family business
- opportunities for my children
- By accident! But am now a completely committed to Kenosha
- Husband's residency requirement.
- On Lake Michigan and not in Illinois
- Proximity to Chicago and Milwaukee
- I live in Burlington, WI; Work in Kenosha which has a lot to offer culturally.
- I live in Racine county
- More affordable than Illinois and a nicer quality of life.
- I just teach in Kenosha
- I live and teach here so my business is here
- Higher education
- Based in historic mansion on the lake, uniqueness.
- This is where I teach
- Family ties
- Existing client base
- Excellent resources from two universities and the tech college
- I chose to locate my brick and mortar between a middle and high school.
- I'm not a producer
- Close to Illinois
- THE LAKE
- Where I'm attending school

4. What facilities or venues do you use for exhibition, sale or creation of work? (Mark all that apply.)

Answer		N	Percent
College or University		32	36%
Neighborhood or Community Centers		19	22%
Coffee Houses		22	25%
Art Galleries		46	52%
Nightclubs or Bars		16	18%
High Schools, Other School Environments		17	19%
Private Artist's Studio		27	31%
Studios or activity spaces run by specific arts or cultural organizations		24	27%
Outdoor Venues		29	33%
Art Museums		15	17%
Other:		23	26%
Other:		2	2%
Branch Libraries		12	14%
Farmer's Markets		16	18%
Museums: Other		14	16%

College or University

- Carthage College and Gateway Technical College
- UWP Art Show, Gateway Tech Art Show
- Carthage College
- Gateway Technical College (full-time professional creative)
- I exhibit all around the country. These venues offer great variety. They also have insurance, stipends, and pay in a timely manner.
- UW-Parkside, Gateway
- UW-Parkside and Carthage with the Parkside Community Orchestra and Kenosha Pops
- Carthage College
- UW-Parkside

Neighborhood or Community Centers

- Southport Beach House
- Mostly for community building and group shows.
- Nursing Homes, Hospitals
- Fusion

Coffee Houses

- Common Grounds
- The Coffee Pot
- Yes, many

Art Galleries

- Re:Vision
- Art Works
- Lemon Street
- For the steady income.
- Lsg, in the past
- Pollard Gallery
- Lemon Street Art Gallery
- ArtWorks
- Lemon Street, Re:Vision
- Re:Vision
- Lemon Street Gallery, Re:Vision Gallery, sometimes Art Works

Nightclubs or Bars

- Tg's Tavern
- Yes, a few
- Too many to list, any with quality music and performance
- Fusion

High Schools, Other School Environments

- KUSD schools as part of job
- Bradford HS
- School art/craft fairs fall to Xmas

Private Artist's Studio

- My own
- Julie Schilf's studio--use to teach workshops
- Studio tour and private studio visits are fun.
- My home.

Studios or activity spaces run by specific arts or cultural organizations

- Kenosha Fusion
- Get behind the Arts, Studio Tours. Muses. Pop-up
- Mostly for community building and group shows.
- Rhode
- Rhode Center for the Arts
- Mudhaus Studio

Outdoor Venues

- Hawthorne Hollow, good ol Summertime Art Fair, public Museum Show
- Art and craft fairs—Hawthorn Hollow, Southport Beach House
- Only the ones that quality control like Wilson Centers Hidden River. Other than Racine's Starving Artist, the local outdoor fairs are filled with 75% junk and resellers.
- KPM art fair
- Pennoyer Park band shell with Kenosha Pops
- Most festivals
- Parks and streets.

Art Museums

- Never had a show, but I am in several collections
- Kenosha Public

Other:

- Online
- Craft Shows
- Legislators' offices
- Craft fairs
- Our shop
- Whoever wants us!
- Local businesses
- Galleries
- Office downtown
- Online through Facebook
- Local restaurant
- Country Clubs/ Golf Courses
- Rhode Center for the Arts (and in Racine but that's another county of course)
- Internet
- Wine store
- Sazzy B Restaurant
- Online
- Artists' collaborative venues
- Private homes and businesses
- Private residence

Branch Libraries

- Kenosha Public Library
- Southwest Branch



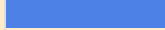
Farmer's Markets

- Harbor Market
- Harbor Market and Milaegers have been awesome opportunities.
- HarborMarket

Museums: Other

- Kenosha Public Museum—teach classes, occasional sales
- KPM
- Civil War, KUSD Summer Art Show
- Kenosha Museum

5. How do you typically learn about existing jobs and projects?

Answer		N	Percent
Friends, colleagues, word-of-mouth		62	81%
Formal Channels		24	31%
Other: Please specify		26	34%

Other:

- Social Media
- Hit or miss. Often hear after the fact.
- Facebook
- Search shows out online
- Gallery newsletters and Art Council newsletters
- I'm a potter and have a large customer base.
- Newspaper, websites, Facebook
- Facebook
- Websites, email blasts, print advertising, posters
- Online job sites, professional networks, volunteering/patronizing arts venues
- Email from galleries. Social media.
- I promote my business and people come to me.
- Facebook
- E-mails or internet
- Social media
- Internet searches
- Internet
- I book my own classes at different venues
- Some companies find me on the web and ask for a bid on a project. I have a whole library of maquettes they can choose from.
- Social Media
- Facebook, email (from friends and colleagues)
- Libraries

6. In your opinion, how significant are local gatekeepers (editors, curators, gallery owners, nightlife proprietors) to advancing artists' careers and increasing the value of the art?

- I think they are significant to the degree that they decide to be. These are instrumental positions to be in and it would be amazing to see some more deliberation on how to best serve this purpose from those roles.
- I think they are very significant.
- On a scale of 1-10 about a 9.
- Very significant
- Very significant. It seems that's where most of the opportunities come from, along with Francisco Loyola and his organization.
- They are quite significant...more so than they realize. Perhaps this is why I feel they are not fulfilling the career advancing / art valuation they could be.....
- Very important, if they didn't exist there would be no community.
- Extremely important. They are the only ones I see promoting art and the arts community.
- They all help promote, across and support local artists. Very important.

- 20 years ago, Kenosha's artists' environment was fractured. There were fewer gatekeepers. A welcome shift occurred in the late 1990s with the opening of Lemon Street Gallery and the leadership of Melanie Hovey. Since that time, other venues--ArtWorks, Mosquitoe Gallery, Fusion, the Kenosha Public Museums' artists' gallery, Re-Vision, Avenue A Arts, and the "Rita" at UW-Parkside--opened. The Rhode Center for the Arts became an even more vital part of the downtown, along with the Pollard Gallery. The organization, Musicians Assisting Advancing Musicians, was formed. Social media sites and websites with news and information on local gatekeepers has made people more aware of what's going on in their community. Left of the Lake Magazine publishes the work of local artists in their free publication. The local gatekeepers are an essential part of the arts scene.
- Extremely important
- They are trying very hard. Francisco Loyola works very hard for artists. Chet Griffith @ Artworks, Pollard, fusion, Lemon St and new gallery Re:Vision all try. I believe it is a difficult task to educate the greater Kenosha population about real honest to god - ART, its value and importance. Majority of people, I believe, would just as soon buy mass produced art at Hobby Lobby. There are venues, but how do you get the people to go & to spend their money on artist-made arts and crafts??
- Very important.
- Not very good to very poor
- They are very important - they are the mouthpieces for all of the artists!
- That depends on how well received an artist is by any given gatekeeper. Personally I've tried a few community avenues to sell art (entering judged exhibitions, displaying at an art gallery, selling at a store, Harbor Market, craft shows), but I have never been able to increase the value of my art in this community. My main avenue now of selling fine art is online to the worldwide community.
- Not particularly important. They MAY be helpful, but they are but one way for an artist to advance.
- I believe that without these individuals and their connections becoming a known artist in their respected fields is twice as hard.
- Most important
- Reasonably significant
- I would say very significant, as these people often facilitate the connection of artists with the general public as well as with patrons.
- Extremely significant
- Local gatekeepers are crucial.
- Very important and without it many would be lost or go somewhere else.
- Very important. These individuals can recommend/answer inquiries; they hire freelancers they are comfortable with; they place your work in a gallery.
- The most important aspect, the more options an artist has for venues the better.
- Not very. Usually total waste of money.
- Very
- Very!
- While I believe that the role of local gatekeepers is significant, the level of expertise necessary to advance artists' careers and increase the value of their art in Kenosha's Downtown District is very low. There is a greater need for understanding how to promote events, pay fair wages for the art that is produced and encourage a wider variety of artistic endeavors and works. Also, there is far too much emphasis on the adult nightlife and reliance of the sale of alcohol for the promotion of, and success of events. There is very little emphasis promoting a family-friendly culture, with very few businesses promoting creative opportunities for the youth. Additionally, the Downtown District does not successfully with potential patrons who live west of Green Bay Rd. Not much is done to encourage people who reside in Western Kenosha to visit the Downtown area year-round.
- Very significant. Successful developers motivate and encourage activity.
- Very important. They provide the venues that (potential) patrons frequent. They wind up having skin in the game and help with marketing.
- It is/should be an equal partnership. Artists are responsible to build their own professional careers. "Gatekeepers" need artists for their venues and should treat artists respectfully and professionally. I think "gatekeeper" is a more choice of words - it implies that editors, curators, gallery owners, etc. can prohibit an artist from being successful. We need each other.

- Almost nil. Most of the local professional artists do not sell their work here. Of the local curators only Diane Levesque of Carthage and the former curators at Parkside, Patricia Briggs and Amy Misurelli Sorenson, are the only ones that come out to local events at other venues. They have made real efforts at community outreach. Francisco Loyola seems to get the locals out and doing stuff. The weirdest thing about here is how territorial and separate the leadership in each organization is. Gallery Night in Milwaukee and First Friday in Racine people move from one venue to the next. In Kenosha on Second Saturday, people go to their org and just stay there. The theory is that ours are further apart and takes too much effort... It has gotten better with the downtown and Harbor side venues trying to work together. A little.
- Very significant
- Very significant
- Very significant. Without a venue, you are unknown for the most part.
- Maximum important.
- When they do their job right, very significant
- Minimally significant
- Gatekeepers are very significant.
- Fairly instrumental
- Very. It is their job as leaders in the community to engage young / new artists in their careers here in Kenosha.
- I think business people in the arts can know the broader market better than individual artists.
- I think it depends on the individual. Many of us "gatekeepers" are also cheerleaders for new artists/writers.
- They are crucial.
- It is significantly important to maintain art in the community through proprietors. The public does have opportunities to view local artists' works and get the exposure needed to promote their craft.
- We need to work cooperatively to advance the arts. Coverage of art events is imperative.
- I do not know
- Not very significant
- It is very difficult to increase the value of art locally.
- Very important. They can help ignite the interest of the public.
- How can you not consider them as extremely valuable. Who would make venues available without them.
- Essential
- Huge for my business. I do a painting and cocktail class.
- It depends on the quality of work that editors/curators choose for display at their venue.
- Very
- The key to selling art is a community with a personal value on art and some discretionary income to buy art. Over the last 10 years it has gotten harder and harder to sell art as the populist has gotten poorer. Today the art most people are interested in is bought in a tattoo parlor. Leave your art in a restaurant for their free ambiance and it gets all greasy. Editors help, I have had several articles about me in the Kenosha and Racine and state newspapers but did not result in any sales or inquiries. I have given up doing art fairs and galleries, due to fewer sales every year. 3/4 of the art galleries in the U.S. have disappeared over the last 10 years because of few sales. I now spend my booth fee money on internet sites to reach a larger market. These include Artspan.com, FineArtAmerica.com, Etsy.com, Pinterest.com, and ArchitecturalSculpture.com. Art competitions are a waste of time and money. They are rigged and won by politics and favoritism. Watch who wins and who judges and you will see a rotation of the same group, usually college art professors. I participated in the Johnston International Figuer Sculpture Competition for emerging sculptors three times. Each time I placed but the 1st place always went to a student of one of the judges. The explanation was, mine was the best but I made the piece better than the model. The next year I was judged most accurate but the winner "zipped up the piece." I finally asked the winners where they went to school. Revelation, the judges were their instructors. 35 years ago, a sculpture gallery owner, in New York, once explained to me how the bronze sculpture price is usually calculated: 33% is foundry cost, 50% is gallery commission, 20% is for the artist from which there are fees taken out for publicity. I complained there was not enough for the artist to live on. He told me artists had an affliction that they were helping with. "What is that problem?" I asked. "They have to make art or they do not feel that they are alive and we help them dispose of the work," he said. I was so mad to hear that. Unfortunately it is true as I can now attest. I am Richard Arfsten, a 73-year old sculptor, artist, printmaker from Burlington. Look up my work on the above sites or enter a Google search and hit the images button on the top left side. I make art every day. I do not know anybody who makes a reasonable living as an artist without an outside income from another source.

- I think the advancement of an artist's career is more dependent on the artist than any of the above. I'm not sure if by value you mean monetary value or intrinsic value.
- Extremely important
- Somewhat responsive, though difficult to find.
- Their role is critical. Putting on a show yourself may involve licenses, fees and insurance that prohibit artists from renting venues and putting shows on themselves.
- Very important, they need to be open-minded and accessible to all.
- Advertising and communication with the community is paramount!
- Most favorable
- Very significant
- Very significant! The creation of venues such as galleries, events, contests, and calls for artwork help the surrounding community become aware of the strength and diversity of our art community!
- Depends on the discipline. In the visual arts, editors, curators and gallery owners are helpful; but really only in the local community.
- They are wonderful resources but should not be the only modes of support and promotion of talent.
- As a music performer I do shows for many private parties and events, as well as shows for the general public. The public shows in markets, bars, restaurants, etc. are key to staying in the public eye and expanding my audience. Public shows are dependent, of course, on the interest and funding of the owners/operators/organizers of those venues or events.

7. In what organizations are you involved?

Answer		N	Percent
Local art or craft organization		48	62%
Regional art or craft organization		20	26%
Statewide art or craft organization		17	22%
Professional organization related to art or craft		27	35%
Chamber of Commerce		8	10%
Other: Please specify		24	31%

Other:

- KPAA (Kenosha Performing Arts Association)
- I was once a member of KAA decades ago.
- KABA (Kenosha Area Business Alliance)
- Kenosha Public Museums
- Owner of a performance art space
- KACVB (Kenosha Area Convention & Visitors Bureau)
- I work with a number of non-profit organizations on a project basis.
- Local foundation
- Burlington local art organization.
- All-City Elementary Choir; Choral Festival
- Local theatre group
- Kenosha Community Foundation/non-profit
- I am a board member of KPAA (Kenosha Performing Arts Association) and MAAM (Musicians Assisting Advancing Music). I also hope to be appointed the mayoral appointed City of Kenosha Arts Association.
- High School
- I have been part of many organizations in the past and it is like a dog chasing his tail. If you are very successful you can be part of the club. If you are very successful you do not need the club. Time is money and I have found these organizations to be a huge waste of time.
- Professional music educator
- Kenosha HarborMarket, KPM
- Grassroots writer/artist cooperatives

8. How strongly do you feel supported by the community of cultural producers in Kenosha?

Answer		N	Percent
Entirely unsupported		6	8%
Somewhat unsupported		11	15%
Somewhat supported		46	63%
Entirely supported		10	14%

9. How important to your art production is having a community of like-minded, supportive cultural producers in Kenosha?

Answer		N	Percent
Unimportant		5	7%
Somewhat important		21	29%
Very important		47	64%

10. What kinds of events/activities assist you in quality networking, advance your career and/or provide access to editors, curators, gallery owners, nightlife proprietors, etc.?

- Expose Kenosha, pop up art gallery, MAAM (Musicians Assisting Advancing Music), etc.
- Art fairs, many galleries in Kenosha showing a variety of art forms, home town theatres always available
- Facebook.
- Art kickoffs like the annual, spring kickoff for the Kenosha and Racine galleries, and kickoffs for special projects like The Big Read and Citizen Welles.
- Pop up galleries, community concerts, things like Second Saturdays.
- Events that attract tourists. Activities and events that attract attention state wide and beyond.
- Open gallery receptions
- Public performances, shows, concerts, art exhibits
- Gallery openings, informal talks with artists and supporters of the arts, the Get Behind The Arts studio tours, friendships with people in the creative community, and local events focused on the arts.
- I have to say I have given up on Kenosha. Sorry. I'm old, been an artist for many years and am sort of burnt out on trying to sell it in Kenosha. The national market is not what it used to be, but Kenosha never had an up period. The 2 downtown art fairs here have consistently allowed substandard mass-produced art which frustrates artists who actually make their art. (They then stop coming, so all the public sees is very bad art.) They don't have actual juries, which they charge the artist a jury fee for. They should be made to conform to national art fair standards, then maybe the Kenosha public would start to be educated on what real art is. There may be networking events but it's the same handful of people over & over & over & over..... So how can that assist anything? It's just people patting each other's backs.
- Curators
- Art crawls, Studio tours
- I prefer art competitions and art fairs.
- EVENTS are not important to me.
- Gallery nights and coffee house get-togethers
- I go to all events and activities and yet have no access to editors, curators, gallery owners
- Second Saturday, Kenosha Art Association events, Big Read, Kenosha Orchestra fund raiser
- Using media to advertise art events and craft fairs to get the word out about local art and artists.
- Classes, organized meetings of creatives, getting involved in at least one gallery or entity and having that individual promote your work or interest to others.
- Second Saturday Gallery openings

- I currently do not attend any activities involving other like-minded creators. I would attend meetings promoting cultural growth to our area. Volunteer opportunities would be great.
- For us, it's more of a chicken-or-egg situation. Once we can get in to do a performance, it generates credibility to get the next engagement, which generates more interest and credibility, and so forth.
- Chet Griffith of Artworks gives great critiques and provides many unused opportunities for local artists. The professional workshops at RAM have been very helpful. The Get Behind the Arts Studio tour Preview Party has great networking opportunities. Reporters and Gallery owners have come out to support the tour that have directly helped me.
- I don't think we need to be like-minded. We need to simply allow and encourage art producers and venues. Teach classes at venues, attend others' openings/programs, volunteer at venues or for arts organizations
- Artistic gatherings of any sort
- When I was more actively booking the University's performing arts series, I found the connection with the Kenosha Arts Alliance very helpful.
- Free public shows.
- Second Saturday. Pop up galleries. Gallery tours. Even fundraisers.
- Seminars
- Successful events that are well attended
- I look for show opportunities in publications geared toward my media.
- I have made some good connections through the Commission on the Arts.
- Second Saturday, The Harbor Market, Business After 5
- KACVB has helped my business. Other than that, it is mostly word of mouth or internet promotion or my signage in window. I would love to have more film and theater events in Kenosha that would promote my work.
- I find community collaborative projects helpful. You see the caliber of individuals' work but also observe their work ethic, reliability, and ability to work well with others.
- Clubs and organizations, newspaper announcements, searches online, etc.
- District-wide student art exhibits and local artists fairs, Farmers Markets/Art Exhibits, Coffee House Exhibits, Restaurants/Clubs
- Belonging to an art gallery
- Second Saturdays, Facebook networking, art shows
- I'm not currently involved other than with those involved with the Rhode Center for the Arts. I'd like to be part of more networking events, meetups, during downtown second Friday's (second? See, I can't remember which Saturday).
- Local Events
- Belonging to a local camera club, knowing editors/curators and gallery owners.
- Fusion, Taste of Wisconsin, Tuesdays at the Shell
- The internet is the only place that I am able to generate art sales. Gallery owners think they are little gods. Does the king really have clothes? They do not have a clue. If they take your work to display, it sits there being warehoused. The gallery usually does not have the ability to have an educated conversation with a potential client. On the internet I have a conversation with the viewer even if it is one sided. Check out RichardArfsten.Arspan.com. There is no horsing around. The price is there along with an explanation and several views. They email me to start a dialogue if there is an interest. On smaller items on Etsy.com they send me a PayPal payment. The next day I put the item in a box and mail it. I email the tracking number and the date of expected arrival. No gallery or art fair monkey business.
- Comedy nights, talent shows, public venues for performances.
- Donating to charities
- Kenosha Harbor Market, 2nd Saturdays at Lemon Street, Involvement with Kenosha News
- Kenosha has seen a stimulation of events and activities in recent years. I hope it keeps increasing! Whether they are events based on a particular art, art shows, art fairs, or contests, they all help stimulate local interest and motivate artists.
- Public non-profit performances, groups, workshops Library /community events TV/radio non-profit I have been a producer of public TV and radio programming as well as community access TV
- Any exposure of the Kenosha community

11. What community needs are not being met in Kenosha's community? In the space provided, please make strategy suggestions.

Answer		N	Percent
Little coordination between similar arts-related groups and projects.		31	44%
Lack of community awareness of artists and events.		35	50%
Lack of financial support for artists.		34	49%
Lack of mentoring from professionals to amateurs.		9	13%
Other, please describe.		7	10%
Greater pursuit of cultural capital by city/county leadership and economic development organizations.		22	31%
Technical assistance and organizational development.		8	11%
Affordable costs relating to joint purchasing, joint marketing, fund development, shared use of spaces/equipment.		10	14%
Lack of affordable housing.		5	7%
Lack of cultural amenities.		1	1%
Other, please describe.		1	1%
Lack of affordable spaces: exhibition, studio, storage, rehearsal, administration, display.		22	31%
Lack of community recognition.		11	16%

Little coordination between similar arts-related groups and projects.

- Some divisiveness, pettiness, and snobbery still exist.
- There IS room for everybody.
- We need a one stop location where ALL of the art community can go to get every project properly promoted.
- Lots of infighting and grudges.
- A city-wide forum that meets quarterly to share information. (what each group is doing)
- An arts newsletter or social media page dedicated to letting artists/performers know who else is in the area.

Lack of community awareness of artists and events.

- There's the land east of Sheridan Rd and the land west of Sheridan Rd. If you're living, working or spending time on the eastern side, you're probably aware of artists and events. West of Sheridan, not so much.
- Kenosha is not a small town anymore. Most of the art venues are in the downtown area, and from what I've seen most of the population lives west & they never venture out. Fixing up all of the city is what Kenosha has to focus on, not just the downtown.
- This is a very big problem.
- We need a one stop location where ALL of the art community can go to get every project properly promoted.
- I think that the newspaper and Facebook provide a great service but people are generally uninformed and often leave Kenosha for the arts elsewhere.
- Specifically, I think Carthage and Parkside students and faculty could play a more integrated role in the arts community, with opportunities for workshops, exhibitions, performances, etc. I feel that higher education institutes are a great cultural resource for any community, and they are simply not being taken full advantage of now.
- We need to reach outside of Kenosha to market the Arts.
- And how to get people to come. Even just the first time. How do we get people to not be threatened by art? To be interested in something other than football?

Lack of financial support for artists.

- Starving artists are alive & well.
- This is a statewide issue. Can't we just be annexed into Minnesota?
- People do not spend money on the arts here.
- Money needs to be spent on community awareness: radio, TV, news
- People think art should be for charity around here.
- Joe Public needs more education on why original artwork needs to be valued.
- Instead of an open drinking district downtown...we need an entertainment district where local venues get a tax break for hiring and paying artists and musicians.

Lack of mentoring from professionals to amateurs.

- I've received mentoring from other amateurs but not professionals.
- How to find a good professional sales representative to sell your work to corporations?

Other, please describe.

- Parkside and Carthage distance themselves from the community merely by being out in the "sticks." They should have an extension downtown or central Kenosha with adult education classes. No, it isn't a long drive but who in the name of God decided to build them where a person always has to drive and can never get there on foot or otherwise. Even when I go for Films at Parkside, the exhibitions and art are still on the other side of campus.
- A professional organization that doesn't require one to belong to a certain galley that supports and mentors the arts community in Kenosha.
- There is a lack of reliable resources for new and emerging artists.
- Art as a core subject K-12
- Nobody cares about anything except stage to blast Gov. Walker
- While the arts community is growing, it is becoming core clique-ish. Like-minded groups only work with those of like-mind.
- Lack of understanding by community government. Galleries are not even allowed to have wine and musical entertainment at events without a license.

Greater pursuit of cultural capital by city/county leadership and economic development organizations.

- Sure. Always.
- Real effective changes come from "the top down." If our leadership has understanding as to the value of the arts they will work towards making a sustainable environment in which artists are able to flourish.
- I believe this is starting to improve, but needs to be a formalized, joint effort that needs a cultural plan to help cohesion.
- Do local leaders pursue cultural capital?

Technical assistance and organizational development.

- Need of incubators.

Affordable costs relating to joint purchasing, joint marketing, fund development, shared use of spaces/equipment.

- I think there is much going on but the promotion and packaging of it lacks funding and branding. Some sort of umbrella brand and joint promotion might benefit all entities and events.
- Photo Group Kenosha would have no place to meet except for Festival Foods!

Lack of affordable housing.

- Kenosha needs an "Artspace"
- We need ArtSpace here.
- Bring in Art Space!! They are awesome!

Lack of affordable spaces: exhibition, studio, storage, rehearsal, administration, display.

- We need ArtSpace here.
- More studio spaces needed in immediate area
- Some kind of financial resource to enable the arts community to purchase buildings. Or incentives for building owners to part with their properties for such activities.
- A building Downtown where artist can rent an affordable booth on a permanent basis to sell and display their work.
- I find that some venues charge too much, which makes it difficult for some to afford.
- Studio rental, exhibition

12. What amount of direct sales revenue do you receive through the production of your art annually?

Answer		N	Percent
Less than 1,000		19	37%
1,000-2,000		4	8%
2,500-5,000		8	15%
5,000-10,000		9	17%
10,000-20,000		6	12%
20,000-30,000		0	0%
30,000-50,000		3	6%
50,000-100,000		2	4%
100,000 or more		1	2%



13. What percentage of your income is produced locally? (As contrasted by an income produced in larger market outside the region)

Answer		N	Percent
0%		3	5%
1-25%		14	25%
26-50%		5	9%
51-75%		5	9%
76-100%		28	51%

14. If you are engaged in art export (to buyers outside of Kenosha County), how do you sell your 'product'? (Mark all that apply.)

Answer		N	Percent
Internet sales		18	56%
Arts fairs		7	22%
Direct sales		16	50%
Other: Please specify		2	6%
Contractual Agreements (e.g. government, business, benefactors)		3	9%
Live performances		10	31%

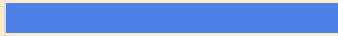



15. Do you currently employ others through your art production?

Answer		N	Percent
Yes, please specify the full number of full time workers (FTEs)		6	11%
No		51	89%

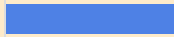

Yes, please specify the full number of full time workers (FTEs)

- Hire subcontracted workers • 6
- Contract actors • 1
- I will pay fellow performers in a theater production

16. If you buy supplies locally (from within Kenosha County), how much do you spend locally per year through supply purchases?

Answer		N	Percent
Less than 1,000		39	70%
\$1,000-5,000		14	25%
\$5,000-20,000		1	2%
\$20,000-50,000		2	4%
50,000 or more		0	0%

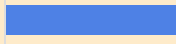









17. Do you engage in teaching?

Answer		N	Percent
Yes, please estimate number of hours/annually		23	35%
No		42	65%

Yes, please estimate number of hours/annually

- 40 per week
- 5
- 70
- 20
- 30 + 30 hrs preparation
- 2,500+
- 12 hours a week
- 50-75
- 60ish hours
- 500
- 500
- 2,000
- 400
- On a volunteer level. I have no idea how many hours I log annually.
- 1700 hours
- 200
- 1680 hrs/yr
- 160
- 3,000
- Varies

18. What are the most important opportunities that you see for increasing economic returns of the artists in Kenosha? (Limit to 3 choices)

Answer		N	Percent
Engage artists and craftspersons in planning and local decision making		23	36%
Integrate the arts into community (economic) development efforts		44	69%
Build coalitions, networks, and exchanges		25	39%
Conserve local cultural traditions;		6	9%
Stimulate cultural heritage tourism;		8	13%
Assemble financial resources for local artists and creatives		17	27%
Provide artistic spaces such as live/work and studio buildings, and smaller performing arts spaces		29	45%
Other: Please specify		4	6%
Bundle arts and design with entertainment and cultural tourism		25	39%
Embed arts and design in education		21	33%

Build coalitions, networks, and exchanges;

- We need an art group that has monthly meetings with workshops

Provide artistic spaces such as live/work and studio buildings, and smaller performing arts spaces

- Currently artists go to Racine
- Fusion

Other: Please specify

- Do more to help artists understand the importance of selling their value
- I honestly don't know or I would implement it in my own life.
- Sculpture displayed in front of some businesses on the sidewalk for the summer season to attract tourists. Pay the artists to rent the art for a year. Similar to sculpture walks in various cities. Sioux Falls, South Dakota had a nice one. The fee comes from a fund by participating businesses.

19. What is the most important strategy for Kenosha to better support its artists? (Limit to 3 choices)

Answer		N	Percent
Facilities; studio and rehearsal space		22	30%
Facilities; exhibition and performance space		26	36%
Facilities; public/quasi-public facilities		16	22%
Civic discourse		13	18%
'Coming together' across institutional divides		25	34%
Diversity		12	16%
Health insurance		5	7%
Shared services		11	15%
Public education, attitudes and behavior		35	48%
Fiscal policy and fiscal issues		9	12%
Programs and events; festivals, exhibitions, media		43	59%
Other:		3	4%
Other:		1	1%

Other:

- Who is "Kenosha"? I don't expect anyone to do anything for me and if anything I would like city government to stay 100 yards away at all times.
- Follow-through and communication! Whatever gets decided, keep at it!
- Promoting an Arts & Entertainment District to local community and tourism
- What happened to the Main Street program? I had sophisticated friends from France visiting last week and they stayed at The Best Western on the Harbor. It was an embarrassment to walk with them through downtown. The brick streets and sidewalks are broken up, weeds everywhere, cigarette butts, and garbage. The downtown organization got 40 brooms and cleaned up once and now acts like things are getting better. I have not seen anything getting better and I would never bring a visitor south of 58th Street again.

20. Demographics

What is your sex?

Answer		N	Percent
Female		47	64%
Male		25	34%
Neither/Both		1	1%

What is your age?

Answer		N	Percent
19 and under		0	0%
20-24		2	3%
25-29		2	3%
30-34		2	3%
35-39		4	5%
40-44		6	8%
45-49		15	21%
50-54		13	18%
55-59		15	21%
60-64		8	11%
65-69		2	3%
70-74		3	4%
75-79		0	0%
80-84		1	1%

What is your highest educational attainment?

Answer		N	Percent
High School Diploma		13	18%
Associate's Degree		8	11%
Bachelor's Degree		32	44%
Master's Degree		13	18%
Doctoral Degree		5	7%
Other		2	3%

Other

- Some college and pastoral education
- Some college

What is your race/ethnicity and/or cultural tradition?

Answer		N	Percent
Caucasian, Non-Hispanic or Latino/a		57	80%
Caucasian, Hispanic or Latino/a		9	13%
African American		1	1%
Native American		0	0%
Other: Please specify		4	6%
Asian American		0	0%

Other

- It's not relevant
- White Christian American, which should be listed first, not last
- Mutt
- Do not wish to specify