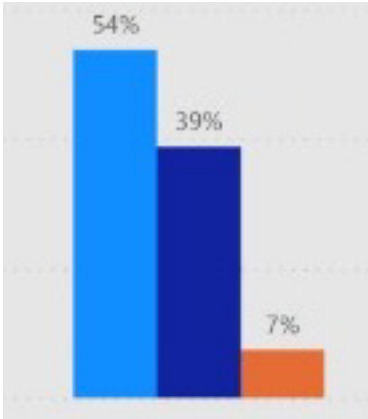


The Trust for Indigenous Culture and Health (TICAH) has put together the following survey to assess how the pandemic and changing landscape has affected the visual arts community. The purpose of this survey is to learn how artists have been affected and adapted. This information will help the overall creative sector to better understand and respond to the changing needs of Kenyan visual artists.

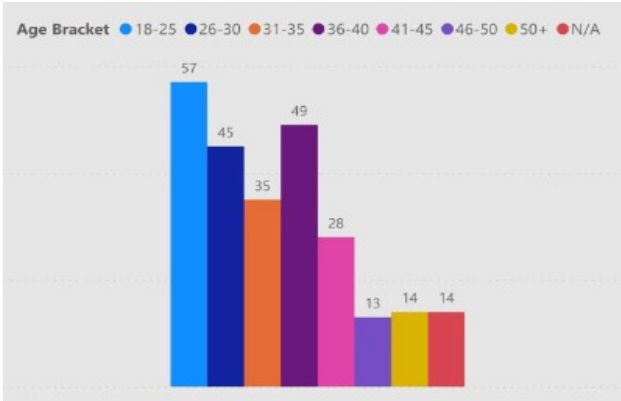
BACKGROUND INFORMATION: In this section, we aim to learn more about the visual artists who this survey will serve

1. Gender

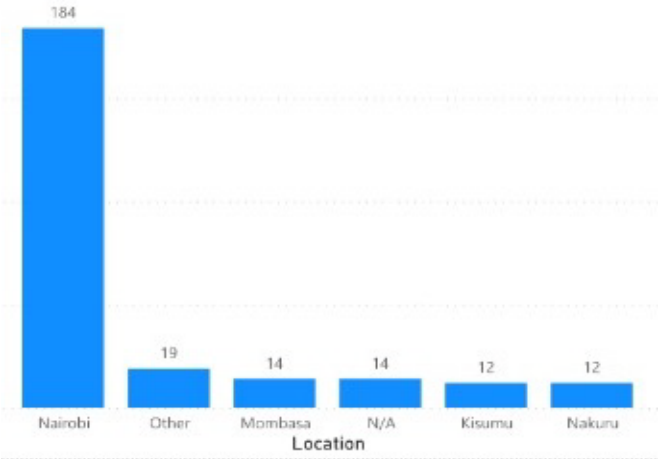


Male Female No Answer

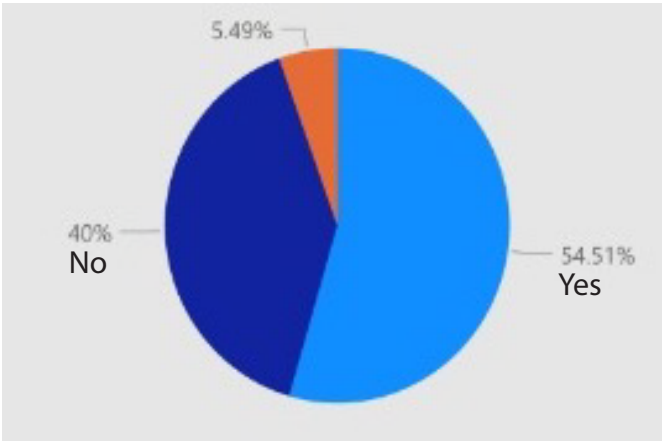
2. Age Bracket



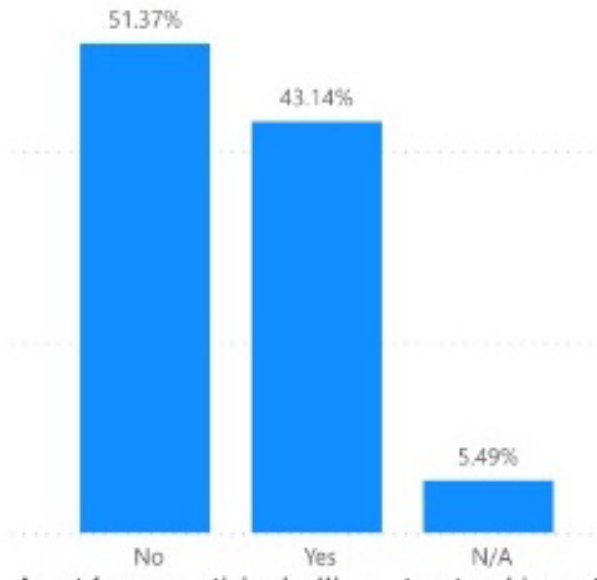
3. Community/Location



4. Are you the sole supporter of your family?

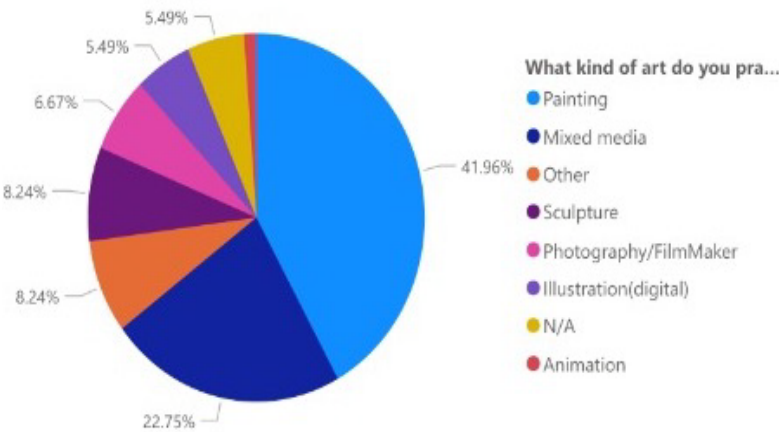


5. Apart from practicing/selling art or teaching art do you have another source of income?

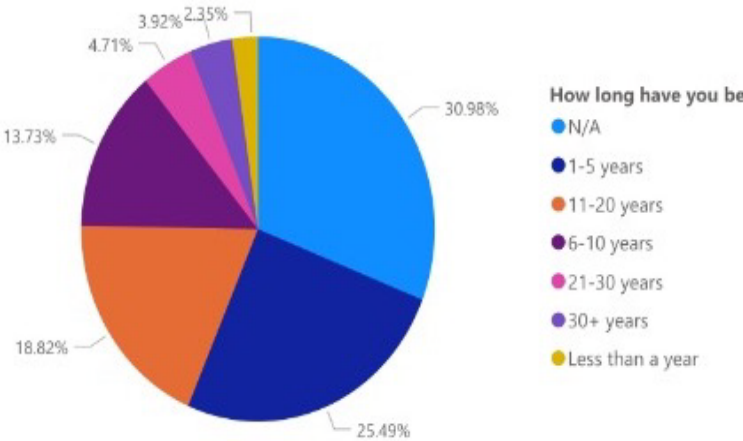


ARTS PRACTICE: In this section we aim to learn more about your arts practice and your community.

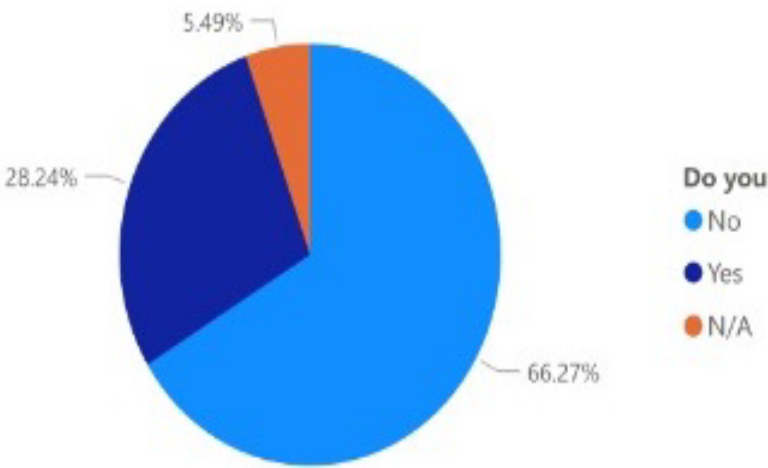
6. What kind of art do you practice (main practice)?



7. How long have you been in practice?



8. Do you come from a family of artists?

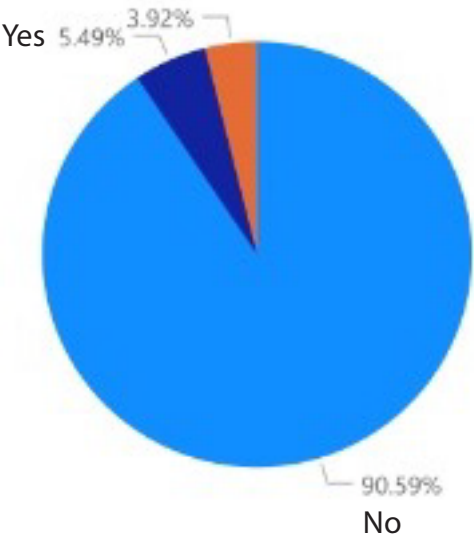


10. Art Institutions Represented in Survey - clubs, collectives, associations, museums, schools, community groups, buisnesses, etc.

- 23% Not part of collective, studio, etc.
- 9% Part of an institution but didn't say which
- 3% Have private studios
- 54% Listed an institution that they belong to
- 12% Didn't answer

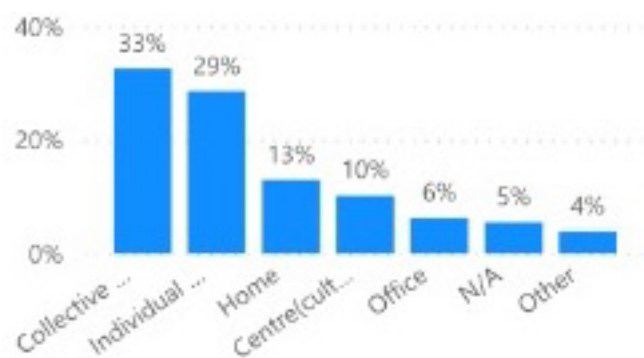
47 Institutions represented, see attached for full list

11. Are you signed with any gallery/management agent?

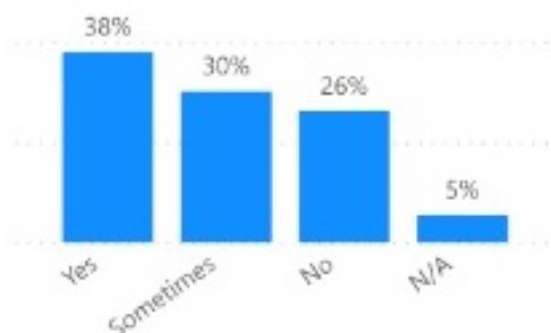


PANDEMIC ADAPTATION: In this section, we aim to learn how the visual arts community has been dealing with the pandemic and how artists have adapted.

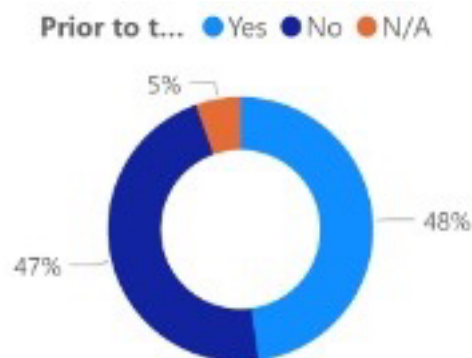
13. Where were you working before the pandemic?



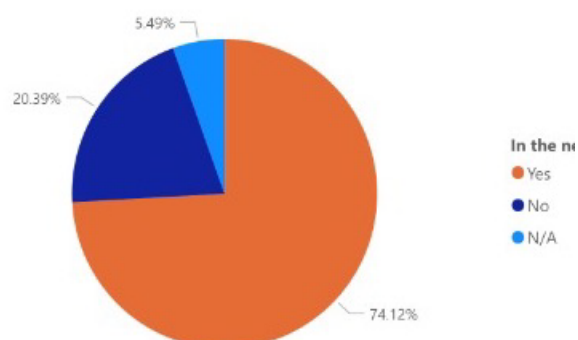
15. Were you able to work from this location during the past 6 months?



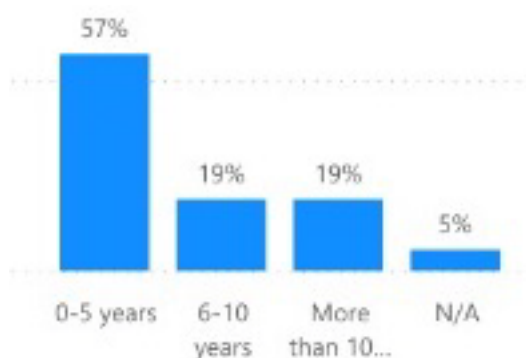
18. Prior to the pandemic did you have an exhibition or residency booked for the year?



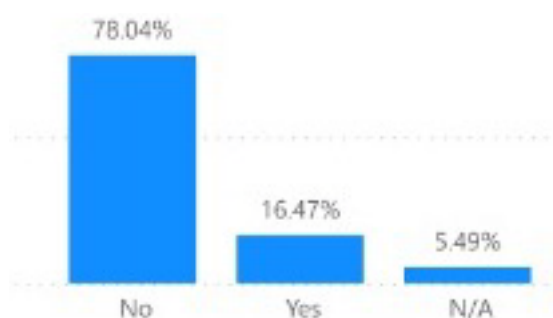
20. In the next 6 months do you expect to have an exhibition or event to show your work?



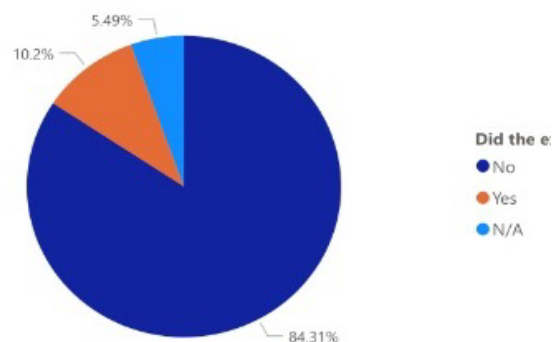
14. How long were you at your working space before the pandemic?



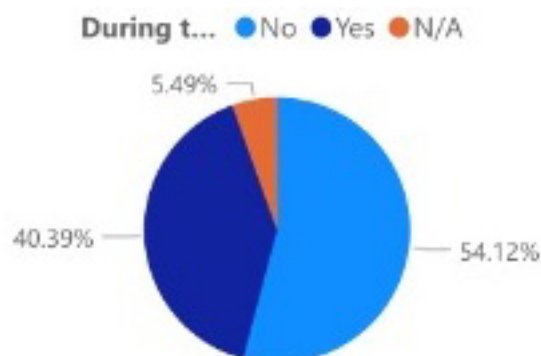
17. Have you being able to access galleries/events to see exhibitions or to take your work for review?



19. Did the exhibition/residency happen?



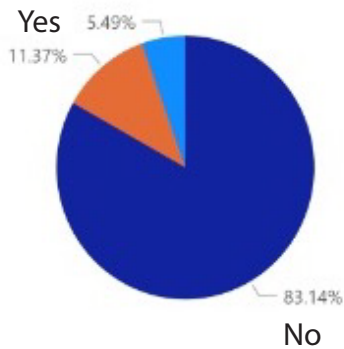
22. Have you managed to maintain work from your regular clients (commissions, corporate work, etc)?



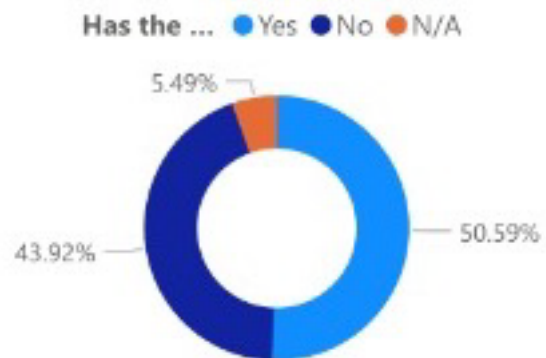
Reasons for no: economic downturn (clients don't have money), changing priorities, spaces closes, movement restrictions

PANDEMIC ADAPTATION: In this section, we aim to learn how the visual arts community has been dealing with the pandemic and how artists have adapted.

24. If yes, was the compensation and/or amount of work similar to past years?



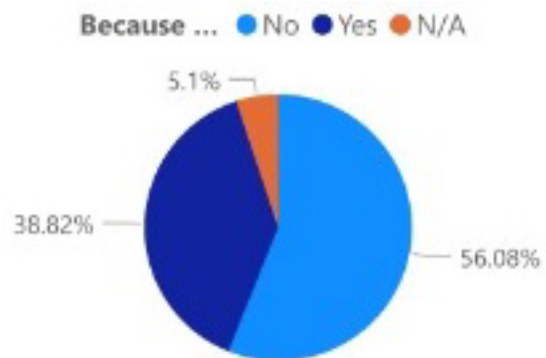
27. Has the pandemic affected your creativity in any way?



29. How?

- 40% Working as usual, no change
- 21% There are new opportunities
- 19% Have lost opportunities
- 14% Loss of movement a problem
- 14% No motivation, stressed, depression anxiety
- 14% Decreased income

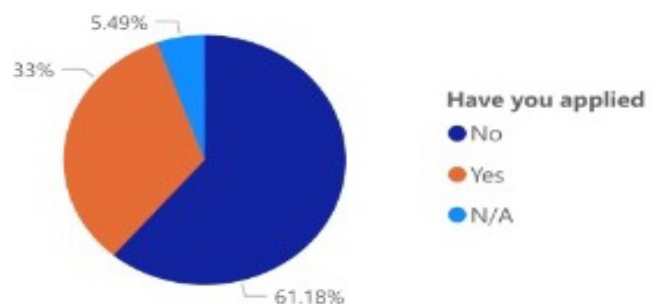
30. Because of the pandemic has your work process changed?



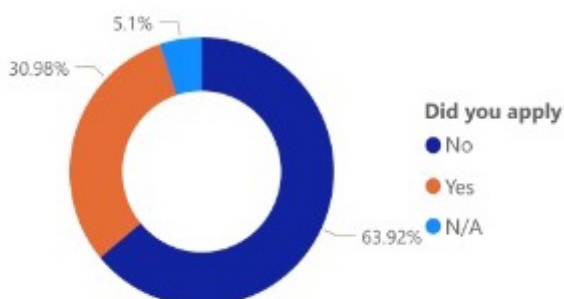
31. How?

- 54% Same process, no change
- 16% Decreased output, less time less money
- 10% Increased output, changed process
- 10% Smaller work, different materials
- 9% Online

38. Have you applied for any funding/grants in the past 6 months?



39. Did you apply for the government's stimulus interventions?

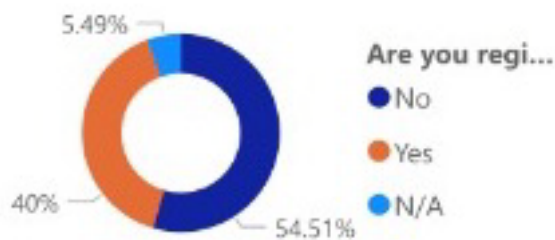


40. Why/Whynot?

- 24% Didn't know about it, found out too late
- 16% Felt it wouldn't be fair or wasn't designed with the communities interests/needs in mind
- 13% Felt the process was too complicated
- 9% Felt it wasn't enough money for the large number of artists in the community so didn't bother or not part of collective

PANDEMIC ADAPTATION: In this section, we aim to learn how the visual arts community has been dealing with the pandemic and how artists have adapted.

41. Are you registered with the government?



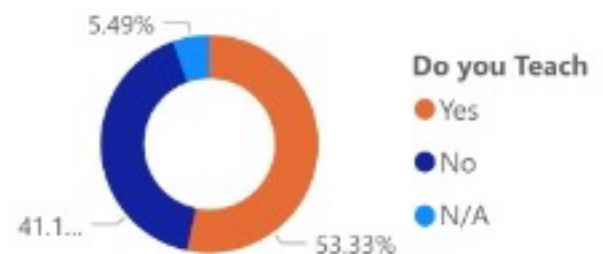
42. If yes, why?

- 37% To get recognition from the government protection of IP, or just following the rules
- 30% To get jobs where registration is needed, to access more opportunities, to reach other artists
- 18% No response
- 8% To be able to work in communities, to be able to work with children
- 7% To pay taxes

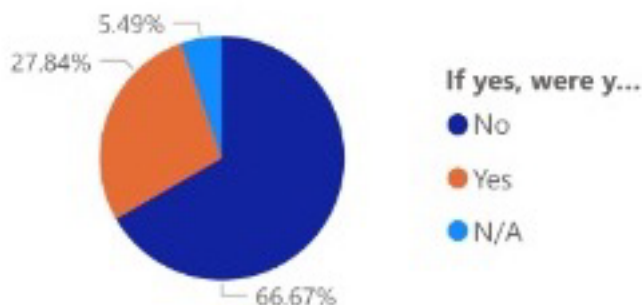
43. If no, why?

- 31% No reason, just don't want to
- 20% Don't know how, no information on this, didn't know it was important
- 18% Not stable enough, not enough money to pay taxes
- 11% Couldn't, office shutdown, too complicated
- 11% Don't feel it will be of any benefit
- 8% Don't trust government

45. Do you teach?



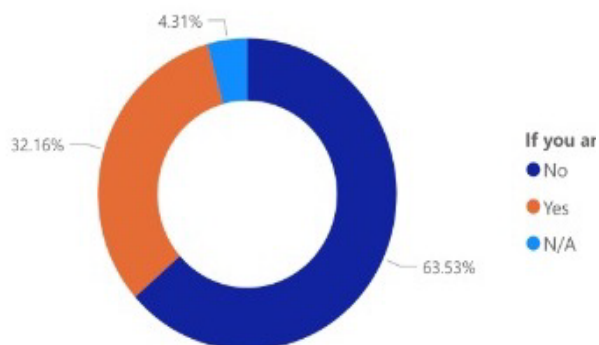
46. If yes, were you still able to teach during the past 6 months?



47. How?

- 57% Other
- 14% Online
- 12% Small Classes
- 11% In person

48. If you are in a collective is your collective still in tact?



49. If no, what happened?

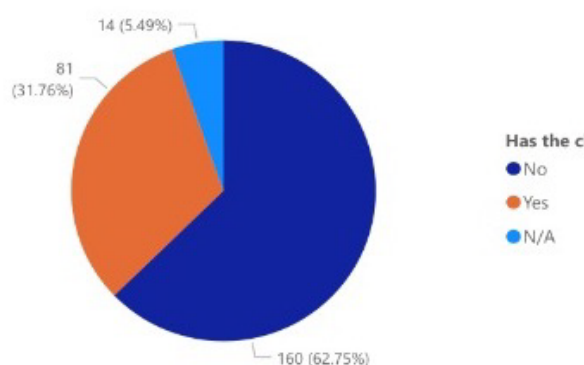
- 41% Not in collective
- 29% Space closed down with pandemic restrictions
- 7% Lost motivation, differences between members, some moved upcountry
- 6% Financial difficulties

NEW NORMAL AND FUTURE: In section we aim to learn what the visual arts community looks like now (in the “new normal”) and what the future of the sector looks like.

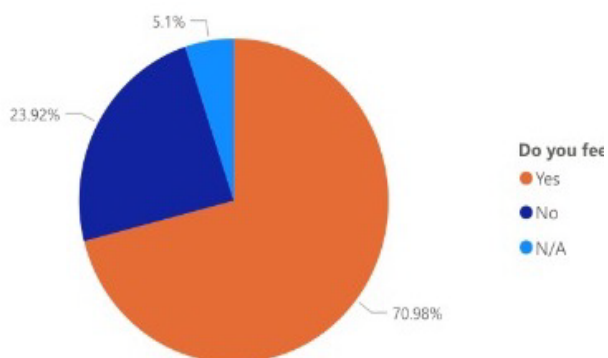
51. How has your art practice and art business adapted to the new normal?

- 45% Working from home and online
- 24% Nothings changed, haven't adapted yet, waiting and hoping
- 14% Working with limited in person interactions and mostly with relationships
- 9% Changed practice to make things that will sell - function art, smaller pieces, etc.
- 1% Applying for grants, stimulus money, looking for other jobs

52. Has the changing interests/priorities around the world(examples - pandemic, extrajudicial killings, black lives matter, migration vs. isolationism, elections, etc) affected your work in anyway?



54. Do you feel there are new opportunities as a result of these changing interests/priorities?



55. If yes, what are they?

- 58% Public art campaigns and teaching against violence - oportunties for books, illustrators, murals, graffitti on these issues, combining art and activism
- 11% Online art
- 11% Pandemic forced institutions to create programs to support arts in way that wouldn't happen normally
- 7% Increased interest in black artists and black movements

NEW NORMAL AND FUTURE: In section we aim to learn what the visual arts community looks like now (in the “new normal”) and what the future of the sector looks like.

56. What would you say is the biggest shift in the visual and digital arts space that’s taken place as of the result of the pandemic and global priorities?

- 67% Use of online platforms
- 10% Exhibitions and events will never be the same, galleries weak
- 6% More consumption of art in general (everyone at home watching things, browsing online, etc)
- 4% More content, more voices
- 4% No sales
- 2% Pandemic art and pandemic art fatigue
- 1% Fine art geared towards what will sell - functional art, small pieces, etc

57. What support do you think the arts community needs?

- 47% Exhibitions, residencies, return of art fair
- 42% Physical spaces - affordable spaces to work, incubate, discuss as community
- 22% Money, financial Support, grants, loans
- 18% Workshops to build capacity for new normal - online marketing, mental health
- 14% Government recognition and stimulus packages, subsidies, tax breaks, supportive policies
- 11% Marketing support to reach locally and internationally
- 7% National gallery, art museum
- 5% Materials, including equipment to help with virtual entertainment/work, tax breaks on art supplies (no import tax on supplies)
- 5% Online forums, platforms, spaces, information sharing
- 4% Advocacy for art education, protection, support

	ART INSTITUTION/STUDIO	NUMBER OF RESPONDENTS FROM THAT INSTITUTION
	Affiliated with a Studio/Collective but didn't say which one	23
	Not part of a Studio/Collective/Institution	59
	Private Studio/Institution	7
	No Answer	30
1	Afro Modo	2
2	Art Piece Africa Ltd	1
3	Banana Art Gallery	1
4	Bombolulu Workshop and Cultural Center	1
5	BrushTu Artist Collective	7
6	BSQ	3
7	BuniMedia	2
8	Buruburu Institute of Fine Arts	4
9	Darubini Art Studio	1
10	Dust Depo	37
11	Elkana Ong'esa Museum	2
12	Eresi Arts Community	2
13	Esakina Studios	1
14	GoDown Art Centre	5
15	GOMART Studio	1
16	Image Foundry	1
17	Karen Art Village	5
18	Kendi Art	1
19	Kenyatta University	3
20	Kijani Art Studios	1
21	Kilele Music and Art Studio	1
22	Kimani Art Studios	1
23	Kobo Trust	1
24	Kuona Artist Collective	12
25	Lake Basin Artist Association	3
26	Lidanjam Art Studio	1
27	Lions Trust	1
28	Maasai Mbili	1
29	Malindi Handcraft Cooperative Society	1
30	Mukuru Art Club	6
31	Nairobi University	1
32	National Museums of Kenya	1
33	Ngecha Artists Association	2
34	Paa Ya Paa	1
35	Sanaa Hive	3
36	Sane Wadu Trust	3
37	Spray Uzi Studio	1
38	Studio 360	3
39	Studio Soku	5
40	Technical University	2
41	Trace Tattoos	1
42	Wajukuu Art Project	2
43	Waremba Wasanii	1
44	Washika Dau Pikchaz	1
45	Wildebeest Workshop	1
46	Woolen	1