

The Living and Working Conditions of Artists in the Republic of Ireland and Northern Ireland

(Republic of Ireland Version)

Commissioned by:



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Preface

The Arts Council of Northern Ireland and An Chomhairle Ealaíon share a strategic commitment to supporting individual artists. We jointly commissioned this research to provide us with an up-to-date and robust evidence base to effectively support artists living and working across the island of Ireland.

Changes to the economic environment in which artists work, the most profound of which occurred just after this research was commissioned, makes it timely that new and extensive data on the conditions of professional artistic practice be gathered.

We would like to acknowledge with thanks the many artists who contributed a substantial amount of time completing the survey. Without their help this very important study could not have been undertaken.

Pat Moylan
Chairman
The Arts Council/An Chomhairle Ealaíon

Rosemary Kelly OBE
Chairman
Arts Council of Northern Ireland

Summary of Key Findings – Republic of Ireland

A. *Background and Approach to the Study*

This study on the living and working conditions of professional artists in the Republic of Ireland (ROI) and Northern Ireland (NI) was prepared in response to Terms of Reference drawn up by the Arts Council/An Chomhairle Ealaíon (the formal commissioning body for the study) and the Arts Council of Northern Ireland. The Terms of Reference noted that the living and working conditions of artists are central to the concerns of the two Councils, with the goals of the Arts Council (in ROI) in relation to support of the arts and artists elaborated in the *Partnership for the Arts 2006 – 2010*¹. The Terms of Reference further noted that the Councils are committed to improving the quality of data available to them, to ensure that support for the arts is informed by the best available information, and that the study findings would inform effective systems to support artists and provide an evidence base for government and other stakeholders as regards policy priorities and actions. CESM35462

The study, the first comprehensive study on the living and working conditions of ROI artists since 1979², was undertaken in the context of a range of existing supports for artists. The Arts Council itself provides both direct supports to artists (e.g. through bursaries, awards, residencies, commissions) and indirect supports through its funding of a wide range of arts organisations. It also established Aosdána in 1981 to honour artists whose work has made an outstanding contribution to the arts in Ireland, with a stipend provided to Aosdána members on a means-tested basis. Other supports to artists in ROI include the tax exemption for income earned by writers, composers, visual artists and sculptors from the sale of their works in certain circumstances and supports from other organisations, such as local authorities.

The study took place in the context of an increased emphasis on the importance of the arts, and artists, in Ireland, not only in relation to their artistic output but as a contributor to, and catalyst for, wider innovation and economic development. This was reflected in the outcomes of the Global Economic Forum organised by the Irish government in Dublin in 2009 to examine potential sources of recovery from economic recession and sources of future growth, and in subsequent statements by senior government figures. It also followed a 2009 Arts Council study showing the economic impact of the arts sector³.

Fieldwork for the study was undertaken between September and November 2009. An estimate of the number of professional artists in ROI developed by the Arts Council for the purposes of the study in advance of the fieldwork put the number of professional artists in artform areas covered by the Arts Council at just under 5,000. This 2009 estimate represents a more than three-fold increase over a similar estimate prepared for the 1979 study. The fieldwork involved a survey of all of these artists

¹ Arts Council/An Chomhairle Ealaíon (2005) *Partnership for the Arts*. Arts Council, Dublin

² Irish Marketing Surveys (1980) *Living and Working Conditions of Artists: A summary of the main results of a survey of Irish Artists*. Arts Council, Dublin

³ Indecon Economic Consultants (2009) *Assessment of Economic Impact of the Arts in Ireland*. Arts Council, Dublin

and responses were received from 865 artists in ROI, equivalent to just over one in six of the estimated population of professional artists. If this was a random sample of professional artists, these 865 respondents would provide an overall margin of error of approximately +/-3% at a 95% confidence level. The precision of this margin of error would decrease when results by certain sub-groups of artists are considered, e.g. by artform.

The term ‘professional artists’ is used in the study to refer to people who are active in pursuing a career as artists and who view arts work as their main profession or career, even if not their main source of income and regardless of their current employment status. Key findings in relation to professional artists in the Republic of Ireland are presented in this summary. (The full criteria used for ‘professional artists’, further information on the survey methodology and the survey questionnaire are contained in the full study report.) Most findings relate to ‘all artists’, with selected findings presented for three sub-groups of artists:

- A ‘Visual Arts Group’, comprising artists in the visual arts and (the relatively small number) working as architects in the arts.
- Artists working in ‘Performing Arts & Film’, i.e. in theatre/drama, music, dance, film and circus/street art/spectacle.
- A ‘Writers Group’ covering writers in the literature artform area.

Box 1: Key Demographic Characteristics of ROI Artists

Based on the survey responses, professional artists have the following characteristics:

- Just over half (52%) are women. The gender gap is largest in the visual arts group where more than three out of five artists are women. Men constitute narrower majorities of artists in the performing arts & film and in relation to the writers group.
- Just over seven out of ten ROI artists (72%) were born in ROI. Artists show more diversity in terms of place of birth than the wider population⁴. Some 13% of ROI professional artists were born in Britain, 4% in NI and 12% outside the UK or Ireland.
- Artists are on average older than ‘all workers’ in the ROI labour force⁵. This reflects both a tendency to begin working professionally at a later age due to higher average levels of education (and despite many artists beginning their training at a young age) and artists being more likely to work past the normal retirement age.
- ROI artists are more likely than the wider population to live in Dublin and, in general, two-thirds live in cities and towns with the remaining one-third living in semi-rural or rural areas. Artists in the visual arts group are (relatively) more likely to live in rural areas and artists in the performing arts & film the most likely to live in urban areas.
- Some 13% of ROI artists have a long-term illness, a health problem or a disability that limits (to a greater or lesser extent) their daily activities or the work they can do. The likelihood of having such a limiting condition increases with the age of the artist.

⁴ Data on wider population from Central Statistics Office (CSO) (2007) *Census 2006 Volume 4 Usual Residence, Migration, Birthplaces & Nationalities*. At www.cso.ie

⁵ Data on wider labour force from Central Statistics Office (CSO) (2009) *Quarterly National Household Survey*, July –September 2009. At www.cso.ie

B. Education and Training

Artists in ROI have higher levels of formal education than the wider labour force, as shown below.

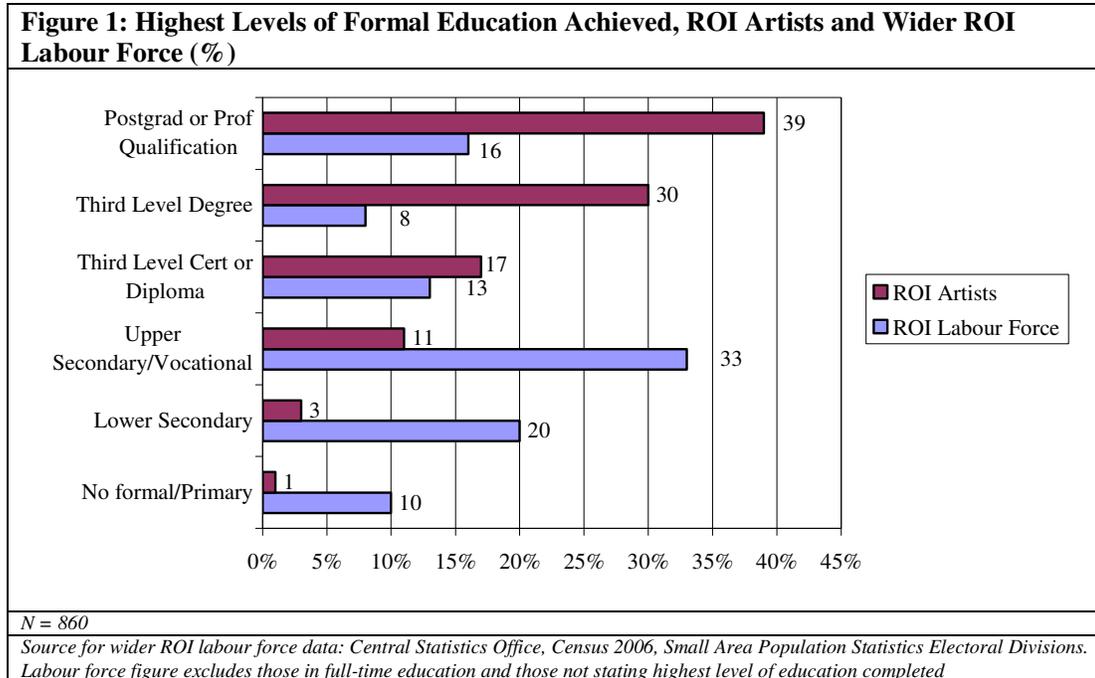


Figure 1 shows that 86% of ROI professional artists have a third-level qualification of some kind with 39% having a postgraduate or professional qualification. Artists are almost three times as likely as the average worker to have a third-level degree or higher. Artists in the three study artform groups all have levels of education well above those of the wider labour force.

While Figure 1 relates to general levels of education, some seven out of ten artists have undertaken specific academic or formal training in relation to their work as artists, with one in four having undertaken private training. Artists in the performing arts & film artform group were more likely to undertake private training, perhaps reflecting a lack of available third-level courses. In addition, over half of the artists had undertaken other education and training (including residencies or summer schools).

Continuing professional development (CPD) is important to many professional workers and this is also true for artists. Over half of the ROI artists had undertaken CPD in the previous year in relation to their creative development as artists. In relation to CPD to support their work as artists (e.g. business or IT skills), one in three had undertaken such training. A desire for ongoing upskilling is seen in that most artists in all artform groups consider CPD important to their careers. However, only a minority believes that sufficient CPD opportunities are available with artists in the performing arts & film most likely to believe there are insufficient opportunities for continuing education, training and development.

C. Work Patterns and Unemployment

C.1 Work Patterns

Artists were asked to provide a break down of the time they spent working in 2008 and their responses are shown in Figure 2.

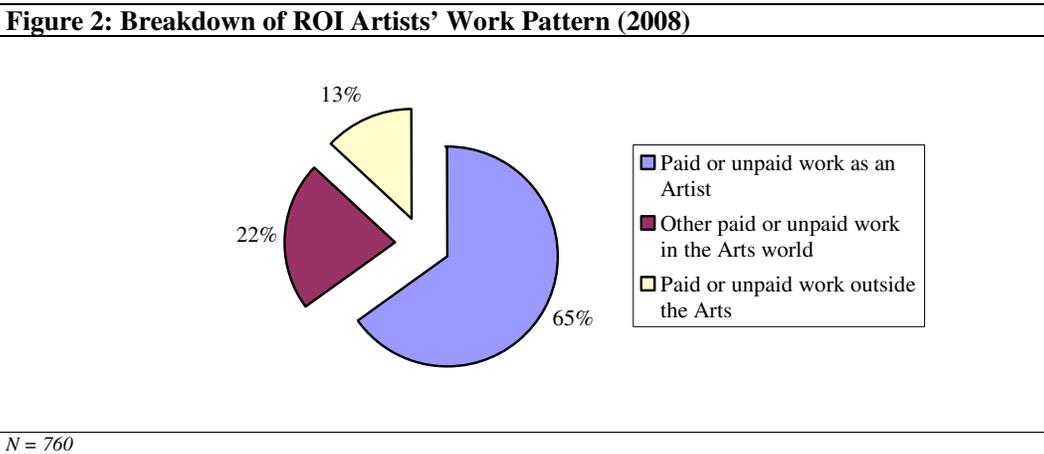


Figure 2 shows that ROI artists spend on average just under two-thirds of their working time working as artists, with the remainder divided between other work in the arts and work outside the arts. Almost half of the time that artists spend working as artists is spent in either unpaid or speculative work, although some of this work may lead to future income.

Just over two in five ROI artists (41%) spend all of their working time as artists. Many artists balance their work as artists with other work, either in or outside the arts. Reasons why ROI artists undertake such 'other' work are shown below.

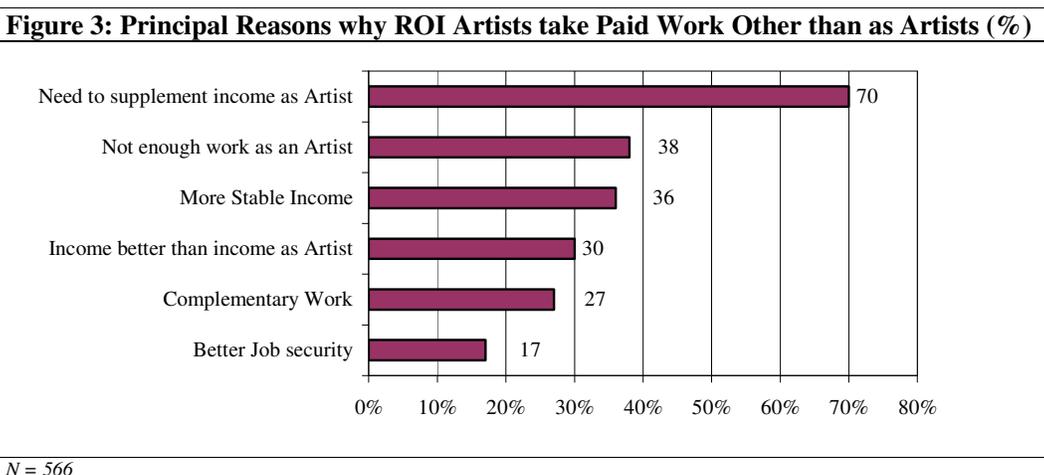


Figure 3 shows that artists generally engage in 'moonlighting' (i.e. work other than as artists) not out of a desire for multiple jobs or a 'portfolio career' but to supplement

and stabilise their incomes, and due to a lack of work as artists. Well over half of all ROI artists say that working other than as an artist is important in supporting their career financially. In their ‘moonlighting’, the most common jobs that artists take are as teachers/lecturers or in other positions in the arts, e.g. as administrators or managers.

The fact that many artists combine different jobs contributes to more than half of artists (57%) often or always working more than 40 hours per week and more than one-third often or always working more than 55 hours per week. These long working weeks compare to the 48-hour average week set as a limit under the EU Working Time Directive⁶. The long working hours, and their work patterns, are also likely to be contributory factors to 48% of ROI artists saying that their artistic work makes it hard for them to achieve a good work/life balance and more than half saying that their careers involve high levels of stress.

C.2 Work Mobility and Use of Technology

The Education and Culture Division of the European Commission is promoting the mobility of artists between EU Member States⁷ and the survey asked ROI artists to what extent they had worked outside ROI as artists in the year prior to the study. Results are shown in Figure 4, for all artists and for the three study artform groups.

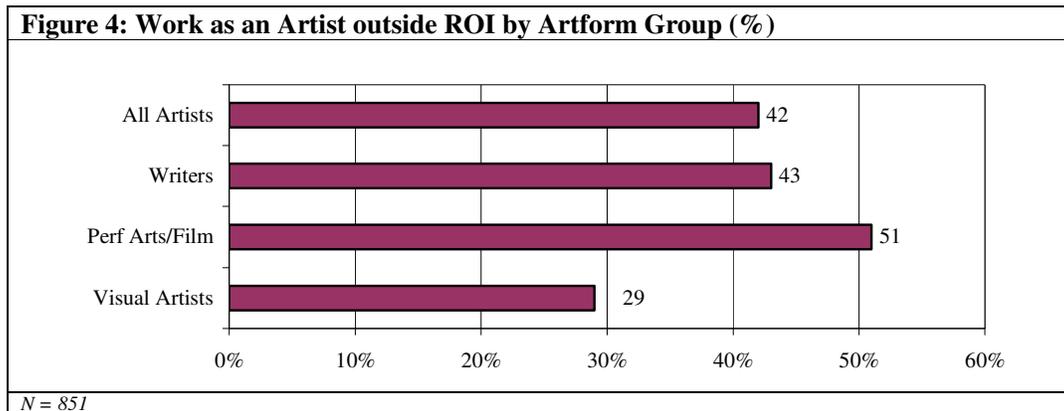


Figure 4 shows that more than two out of five ROI artists worked as artists outside ROI in the year before the study, with highest work mobility for those from the performing arts & film group. The survey found a high level of artist mobility on the island of Ireland, with 30% of the ROI artists who had travelled listing NI as a work destination in the previous year and 78% of NI artists who had travelled outside NI listing ROI as a destination. A clear majority of ROI artists say that working outside ROI is necessary for their career as artists.

Artists almost universally use computers and the internet in relation to their work. More than three-quarters use technology in creating their artistic work, with two out

⁶ European Foundation for the Improvement of Living and Working Conditions (2009) *Working Conditions in the EU: Working Time and Work Intensity*. At www.eurofound.europa.eu

⁷ European Commission DG Culture, ‘Pilot Project for Artist Mobility’. At www.ec.europa.eu

of five using it ‘a lot’. Despite these figures, 51% of ROI artists would like to use technology more in their work, with sizeable proportions reporting that they are held back from doing so by cost factors and by a perceived lack of knowledge and skills.

C.3 Registered Unemployment

The nature of many artists’ work patterns, as outlined above, can lead to periods of unemployment. Some 23% of ROI artists had registered as unemployed in the year prior to the study, with the figures highest for those in the performing arts & film. This may in fact be an underestimate of total unemployment as some artists (especially those who are self-employed) may not register as unemployed if they are out of work for a short period of time. Of those who registered as unemployed in the year prior to the study, half had been registered as unemployed for periods of at least 28 weeks.

Of the ROI artists who received unemployment payments in the three years prior to the study, two in five said that they experienced difficulties in receiving payments because of their status as an artist. Issues cited included a lack of understanding by relevant government departments and agencies of their work patterns, issues arising from the status of many artists as self-employed, PRSI-related issues and means tests that are perceived as intrusive.

D. Incomes and Standards of Living

D.1 Income Levels of Artists

Reported income levels of ROI artists for 2008 are shown below.

Table 1: Incomes of ROI Artists, 2008 (Euro)		
	Average (Mean)	Median
Income as an Artist	€14,676	€8,000
Income from Other Sources	€10,409	N/a
Total Personal Income	€25,085	€19,832
Total Household Income	€47,456	€38,000
<i>N = 705 and (for household income) 561</i>		
<i>Note: Figures are for income after deductible expenses but before tax</i>		

The average (mean) income of professional ROI artists from their work as artists was under €15,000 in 2008, with 50% of artists earning €8,000 or less from their work as artists. When income from all sources (including social welfare) is taken into account, the average (mean) income for an ROI artist in 2008 was just over €25,000, with 50% of artists earning €19,832 or less.

Further analysis of the data shows that 25% of ROI artists had total personal incomes of €11,475 or less and 75% had total personal incomes of €31,000 or less.

Three out of five ROI artists said that income support from other members of their household, such as a spouse or partner, was important to their work as artists.

The study found a variation between income levels for male and female artists, as Table 2 shows.

Table 2: ROI Artist Incomes by Gender, 2008 (Euro)				
	Male Artists		Female Artists	
	Average (Mean)	Median	Average (Mean)	Median
Income from work as an artist	€20,501	€11,148	€9,789	€5,952
Income from other work and sources	€10,213	N/a	€10,634	N/a
Total Personal Income	€30,715	€23,473	€20,423	€17,000
Total Household Income	€48,559	€39,000	€46,452	€35,963
<i>N = 325 (males) and 375 (females). N (household income) = 266 (males) and 289 (females)</i>				
<i>Note: Figures relate to income after allowable deductible expenses and before tax</i>				

Table 2 shows that income from working as an artist is considerably higher (more than double) for male than for female artists. While the sample sizes are lower for the results by gender (which can lead to less precise results), the data suggests that this gap is highest for artists in the visual arts and writers groups. It is also higher for artists working on a self-employed basis or a combination PAYE/self-employed basis compared to those working on a PAYE basis as artists. Women artists have slightly higher average incomes from other sources and this partially closes the gap for total personal incomes, with the gap narrowing further at the level of household income. These figures do not take account of any differences in hours worked between male and female artists.

D.2 Income Comparison with Other Workers

Central Statistics Office (CSO) data for 2008 divides workers into three broad occupational categories and Figure 5 compares ROI artists' total personal incomes to average earnings in these occupational categories, as well as to the average earnings for all ROI workers.

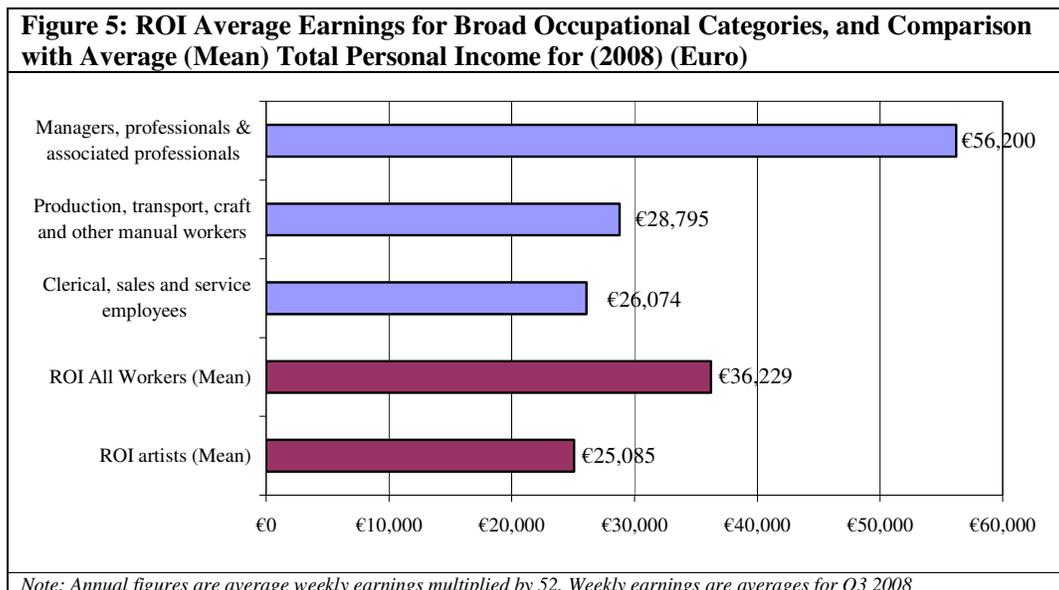


Figure 5 shows that the average (mean) income for an ROI artist in 2008 was lower than earnings for the three broad CSO occupational categories. Earnings of an average ROI worker for 2008 were more than 1.4 times those of the average artist, with the average earnings of ROI managers, professionals and associated professionals (including business managers, teachers, nurses and solicitors) 2.2 times those of artists. Figure 5 shows that, while artists may have similar levels of education to many of those in the managerial and professional group, their earnings are closer to (and actually below) workers in the clerical, sales and service sector category (such as childcare workers, shop cashiers and hairdressers).

The same CSO release shows that average 2008 earnings in the ROI private sector were €32,453, or 1.3 the average earnings of an ROI artist. Average public sector 2008 earnings were €48,367, or 1.9 times the average income of an artist.

Comparisons available for income data for 1978 and 2008⁸ suggest that artist incomes have fallen relative to other workers over this period. While this data does not take account of changes in the education and skill levels of the different cohorts of workers over the 30 year period, artists earned 20% more than manufacturing workers and 10% more than an entry level Administrative Officer (AO) in the civil service in 1978 but, by 2008, artists' average incomes were 56% less than the average earnings of a manufacturing worker and 30% less than an AO entry level salary.

D.3 Other Findings on Income and Standards of Living

The figures above relate to income in 2008, before the full impact of the economic recession was felt. Two in five ROI artists expected their incomes to be 'substantially lower' in 2009 compared to 2008. As well as suggesting a period of hardship for many artists, this shows how artist incomes can be subject to high volatility and 62% of ROI artists said that their incomes had not been stable in recent years.

An average of about 10% of artists' incomes comes from the Arts Council. As funding from the Council also supports artists indirectly, almost three out of five artists (56%) said that Arts Council funding is important in one way or another in supporting their work as artists.

In relation to professional artists' standards of living:

- Some 58% of ROI artist households find it difficult to make ends meet, and 9% have 'great difficulty' making ends meet.
- Some 23% were in arrears in relation to a utility bill (e.g. electricity or gas) in the year prior to the study, compared to 8% of the wider population.

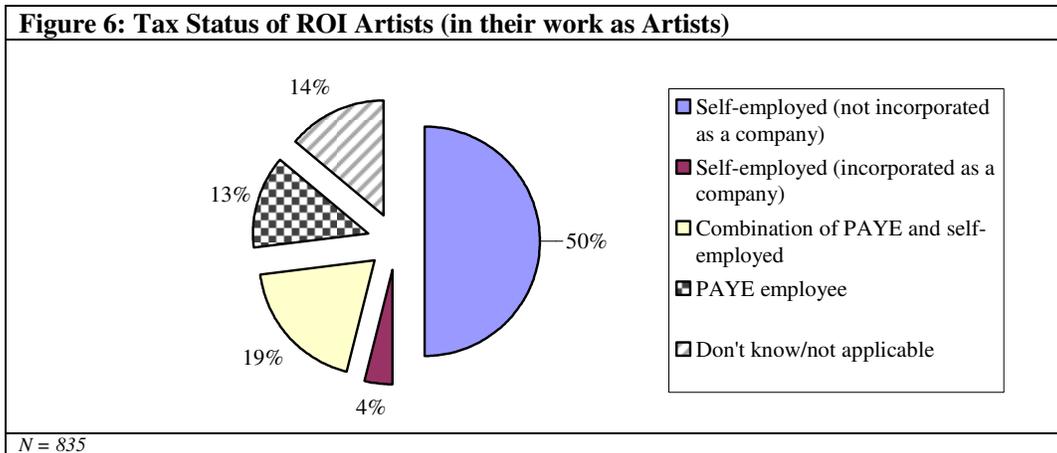
⁸ Sources: (1978): Manufacturing earnings supplied by the Central Statistics Office. AO earnings from Institute of Public Administration (1979). Artists' earnings - Irish Marketing Surveys (1980). (2008): Manufacturing Earnings from Central Statistics Office (2009) Earnings & Labour Costs Q3, 2008. AO earnings from Department of Finance (2008)

- Some 30% could not afford a one-week holiday away from home in the year prior to the study, which was similar to the wider population⁹.

The study found that 31% of ROI artists have made provision for a pension compared to 54% of all workers¹⁰. Principal reasons given for not having pensions are that artists can't afford them and the unpredictability of their work patterns. The proportion of artists with pension provision was unchanged in 2009 compared to the 1979 study.

E. Tax, Insurance and Regulatory Context

Figure 6 shows that the tax status of ROI artists (for their work as artists) is that half are registered as self-employed in relation to their work as artists, with a further 4% registered as self-employed (incorporated as a company).



In relation to the tax exemption available to certain ROI artists¹¹, just under one in two ROI artists (48%) avails of this exemption. Reflecting the focus of the exemption, 75% of the writers group, 69% of the visual arts group and 30% of artists in the performing arts & film group avail of the exemption.

Artists reported a relatively low level of problems in dealing with the Revenue Commissioners but there are some issues around combining self-employed and PAYE income, challenges around paying taxes as a self-employed worker and the understanding by local tax offices of the tax exemption. There was also demand for income averaging or smoothing and for an extension of the artist tax exemption to cover all artists.

Some 37% of ROI artists have some kind of insurance cover relating to their work as artists. The most common policy type held relates to public liability, followed by

⁹ National data for utility bill arrears and holidays from the Central Statistics Office (2009) *Survey on Income and Living Conditions 2008*

¹⁰ National pensions figure from Central Statistics Office (2008) *Quarterly National Household Survey - Pensions Update* (data for Q1 2008)

¹¹ Income earned by writers, composers, visual artists and sculptors from the sale of their works is exempt from income tax in ROI in certain circumstances

insurance relating to artists' offices and studios. About one in seven artists have problems in relation to insurance, with high costs for artists, inability to get quotes, problems getting car insurance and a lack of awareness of insurance products by artists cited as particular issues.

In relation to contracts for arts work, about one-third of artists normally do not have written work contracts and there is also evidence among some artists of a lack of understanding of contracts signed.

In relation to the legal and regulatory environments in which they work, some two in five artists say that they do not have a good knowledge of these environments, and more than three in four would like to improve their knowledge in these areas.

About two in three ROI artists are members of an organisation that can provide support or advice to them as artists.

F. Artists' Overall Views on their Careers

The survey asked the artists if, in light of the positives and negatives in their careers, they would again choose to work as artists if they were starting over. The results are shown in Figure 7.

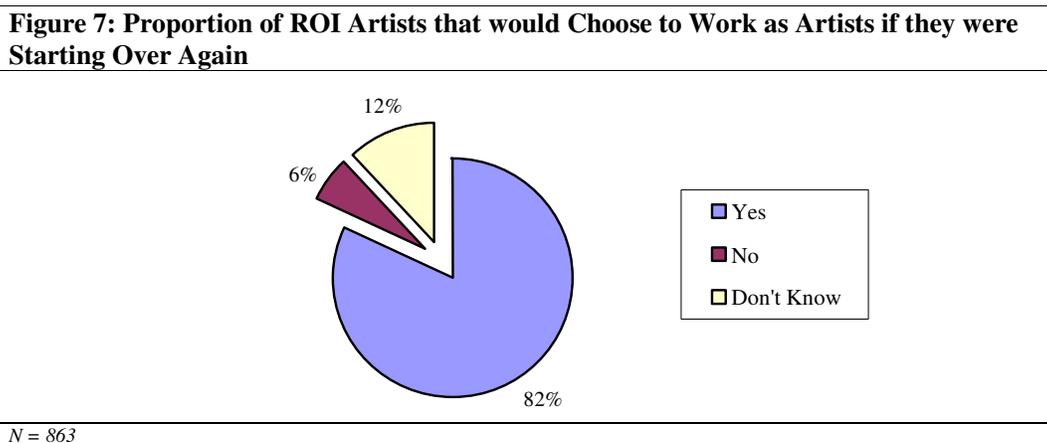


Figure 7 shows that more than four out of five artists would again choose to work as artists if they were starting over. This was true for all three artform groups. A key reason for this for many artists is the nature of their work as artists, the fact that many feel drawn to it as a 'vocation', and the fact their work as artists provides personal as well as career fulfilment.

When asked about factors that have held back their career development as artists, the most important factor cited was the lack of financial return. The next three factors cited were a lack of work opportunities, a lack of time for creative work due to other responsibilities, and a lack of access to funding and other financial supports. Artists' development needs reflect these points, with the single largest need being more funding or resources to support their arts practice. Next (some way behind) was a set of needs relating to more work opportunities, more demand for their work and more

education of audiences and the wider public on different artforms. The third set of needs was around factors affecting their ability to ‘supply’ arts work, including a desire for more time, more or better space or equipment, and more networks of artists.

Artists were invited to make further comments at the end of the survey and most did so. Themes emerging from these comments include the severe difficulties for many in surviving financially in the context of an economic recession; appreciation of existing supports for artists; the challenge of balancing different demands (including trying to work as an artist and raise a family); and the appropriate role of artists in a society where material values are perceived as stronger than artistic values.

G. Concluding Remarks

The cumulative study findings show that, for many ROI artists, working as a professional artist constitutes a difficult and uncertain way to make a living. Despite relatively high levels of education, work patterns are volatile and many artists report leading stressful lives in which they find it hard to obtain or maintain a good work-life balance, and may experience periods of unemployment. Income levels are low relatively to other workers, especially workers with similar educational backgrounds, and artists appear to have slipped backwards in terms of income compared to other workers over the past 30 years. Furthermore, some two in five ROI artists expected their incomes to fall significantly in 2009. Artists score poorly on other measures of standard of living, including the proportion in arrears in the past year in relation to payment of a utility bill, and as regards pension provision. The fact that both work and income can be volatile creates uncertainty and makes planning difficult.

Many of the key features of artists’ living and working conditions in the Republic of Ireland are similar to those of artists in Northern Ireland, as reported in the full project study, and indeed elsewhere. Studies reviewed from the US, the UK, Australia, Austria and other countries show that the key findings for ROI artists broadly reflect the difficulties facing artists internationally. To address particular features of the work environment of artists that generate some of the challenges outlined, the study shows that many countries have developed targeted interventions to assist artists. The study also shows that some of the challenges faced by artists are faced by self-employed workers in general, e.g. relatively long work hours and unstable work patterns.

The arts play an important role in any society, and there is an increased emphasis on the role of artists in Ireland as regards the creative industries, economic innovation and the wider ‘smart economy’. As such, it is hoped that, as was intended, the study will serve to inform effective interventions and systems to support artists as well as provide an evidence base to inform policy priorities and actions.

Chapter 1: Introduction

1.1 Study Background and Objectives

This study was commissioned jointly by the Arts Councils in the Republic of Ireland (ROI) and Northern Ireland (NI). The background to the study is set out in the following extract from the Terms of Reference for the study:

“The living and working conditions of professional artists are central to the concerns of the two Arts Councils in Ireland. The goals of the Arts Council / An Chomhairle Ealaíon policies for support of the arts and artists have most recently been elaborated in the *Partnership for the Arts 2006 – 2010* (2005). Assisting artists in realising their artistic ambition is one of five key goals for the Council for the above period. Likewise, strengthening the arts is a core goal of the Arts Council of Northern Ireland, as outlined in its five year strategic plan *Creative Connections 2007-2012* (2007). The Council indicates its commitment to the continued development and support of all its artists to ensure that artistic excellence and the highest standards are pursued in all artforms.

“The Arts Council / An Chomhairle Ealaíon and the Arts Council of Northern Ireland are committed to improving the quality of data available to them on the living and working conditions of artists, to ensure that support for the arts is based on and informed by the best available information.”

The Terms of Reference noted that the last comprehensive study on artist living and working conditions was undertaken in the Republic of Ireland in 1979, although aspects of living and working conditions were addressed in a joint study by the two Councils in 2000. Recent decades have seen major socio-economic change on the island, e.g. through economic growth, the diffusion of computers and other technology, improved arts infrastructure and increased arts funding.

In the context of this change, the Terms of Reference stated that the Councils “wish to update and expand the data (both quantitative and qualitative) available to them on the conditions of professional artistic practice to develop a timely and extensive evidence base on which to found supports to the professional artist in Ireland.”

The Terms of Reference asked that the research provide the following:

1. Quantitative analysis of the actual socio-economic conditions of artists examining levels of education, training and professional development; employment status, working patterns and working conditions; and income and expenses.
2. Quantitative data on wider aspects of living and working conditions, including use of technology, access to social security and health benefits, insurance, pensions and mortgages; and patterns in house ownership and holidays.
3. Qualitative data on the perceived impact of particular variables on career and lifestyle choices, individual experiences of the regulatory environment and practitioners’ own recommendations for change.

Having gathered this information, it was requested that the findings be presented in the context of international research on the living and working conditions of artists and the context in which artists work in ROI and NI. The study was not requested to provide recommendations but to provide an evidence base for the Councils, and others, to inform expenditure and policy decisions and responsive supports for artists.

1.2 Artists Covered by the Study

The research aimed to gather information on ‘professional artists’ and a working group was established between the two Arts Councils to define precisely who would be covered by the study, based on the research objectives of the Councils and international definitions. This led to professional artists being defined for the purpose of the study as:

- individuals active in pursuing a career as an artist – i.e. who make or attempt to make a living from arts work and who are the principal personnel in the creative process resulting in a work of art;
- individuals who have worked in their principal artform(s) at some point in the past three years;
- individuals who view arts work as their main profession or career (even if not their main source of income, and regardless of their current employment status);
- individuals working or pursuing work in artform areas supported by the Arts Council of Northern Ireland and The Arts Council/An Chomhairle Ealaíon (Republic of Ireland), whether or not their specific work has been grant-aided;
- individuals normally resident in ROI or NI.

To provide further clarification, it was further noted that the research did not cover:

- artists in full-time employment as teachers or lecturers, whose primary occupation is as educators, or full-time students;
- technical and managerial practitioners or administrative personnel in arts organisations;
- artists working primarily as industrial, graphic or fashion designers.

These criteria were listed at the start of the survey questionnaire and artists were asked to confirm that they met all of the relevant criteria before completing the questionnaire.

One of the listed criteria is that the research applies to professional artists in artform areas (disciplines) supported by the Arts Councils. These are as follows:

- Architecture
- Circus, street art and spectacle
- Crafts (in NI¹²)
- Dance

¹² The study did not cover craft practitioners in ROI, who fall under the remit of the Crafts Council of Ireland

- Film
- Literature
- Music (including opera)
- Theatre/Drama
- Visual Arts

1.3 Research Approach

The study was undertaken between June 2009 and March 2010, with the data gathered from artists in ROI and NI between September and November 2009.

The study was overseen by a Steering Group comprising personnel from both Councils and a project manager nominated by the Councils. As already seen in relation to the definitions, the two Arts Councils were closely involved in the ongoing work of the study and in supporting the research team.

The study was able to build on a context paper entitled ‘Joint Research Project into the Living and Working Conditions of Artists in Ireland’, prepared by Leigh-Doyle and Associates for the Arts Councils (2008).

Preparation of the survey questionnaire was driven by the needs of the two Councils and also by a review of international research on the living and working conditions of artists. It was also informed by comments from artists at a number of focus groups held in ROI and NI in July 2009, and in ROI in March 2010. Where possible, questions were designed to allow for comparison of survey data with statistics available from other ROI and NI sources and with findings from international studies. The vast majority of survey questions were the same for artists in both ROI and NI but a small number of questions were different to facilitate wider statistical comparisons. The survey questionnaires are attached as Appendix 2.

The Councils compiled lists of artists, which constituted the population of artists to be contacted by the researchers. They did so using the databases of the Councils themselves (which contain extensive contact information for artists due to ongoing interaction in relation to awards, grants and other matters) and through information gathered from a range of other arts organisations, across the relevant artforms, and from local authorities. After cleaning these lists (e.g. to ensure people were not entered twice), the relevant population of professional artists in ROI and NI could be estimated. (Further information on this process, and the estimated populations, are provided in Chapter 5.) The judgement of Council staff was that the estimated breakdown of the populations between the different artform areas broadly reflected the actual situation.

The survey data collection (undertaken, as stated, between September and November 2009) involved questionnaires being posted to artists for completion, and follow-up telephone calls and e-mails (in December 2009 and January 2010) to validate answers to key questions. Responses were received from 865 artists in ROI and 263 artists in NI, in both cases representing about one in six of the estimated total artist populations. Data analysis was undertaken thereafter, with comments received from the Steering Group on a draft version of the research report.

The nature of this kind of survey is that it is undertaken at a particular point in time. In this case, data was gathered in the second half of 2009, which coincided with a period of economic recession in both ROI and the UK, and this economic backdrop will have acted as a context for responses provided to the survey.

Further details on the survey methodology are provided in Appendix 1.

1.4 Structure of Report

The remainder of the report is structured as follows:

- Chapters 2-4 present information which helps to place the survey results in context: Chapter 2 discusses the findings of similar international studies, Chapter 3 presents information on measures in other countries to support professional artists, and Chapter 4 sets out key aspects of the arts and socio-economic contexts, and current Arts Council supports, in ROI and NI.
- Chapter 5 presents information on the population of artists in ROI and NI, on the numbers of artists surveyed and on their demographic characteristics.
- Chapter 6 presents the survey results relating to education and training, including the participation of artists in continuing professional development.
- Chapter 7 relates to work patterns and unemployment and includes information on artists' work patterns, their levels of international mobility, their use of technology and their experience of unemployment.
- Chapter 8 provides information on the income levels of artists, and other measures of their standards of living.
- Chapter 9 contains information on the situation of artists as regard taxation, insurance and the broader regulatory environments in which they work.
- Chapter 10 presents the answers to some general questions that were asked of artists towards the end of the survey which sought to gain their perspectives on their overall careers as artists.
- As conclusions and key findings are presented in the individual chapters (and in the summary at the front of the report), and as the objective of the report was not to make recommendations, Chapter 11 makes some brief concluding remarks.

Two appendices are attached to the report, the first providing further information on the study methodology and the second containing the survey questionnaires.

Figures relating to artists' incomes or to other monetary figures in the report are presented in euro for ROI and in pounds sterling for NI¹³.

The research Terms of Reference requested that, while the primary aim of the study was to collect data on 'all artists' and to allow for key variables to be compared to situation pertaining for the wider labour forces and populations in ROI and NI, information should also be provided where possible in relation to the artform areas

¹³ To facilitate comparisons, mid-year exchange rates in recent years were as follows: €1 = £0.69 (2006), £0.67 (2007), £0.79 (2008) and £0.87 (2009). Mid-year exchange rates for the pound sterling were as follows: £1 = €1.45 (2005), £1 = €1.49 (2007), £1 = €1.26 (2008) and £1 = €1.18 (2009)

covered by the Councils (as listed above). ‘Artform areas’ are a key way in which the Councils organise their support for the arts.

In presenting information by artform groups in Chapters 5-10, artists are categorised into three groups to increase the statistical reliability of the results at artform level. These groups were agreed with the Councils and are further explained in Chapter 5. While grouping the artists in individual artform areas into three groups improves the reliability of study results, data at this level is based on smaller samples than the data for ‘all artists’ and can be less precise. The same holds for information in relation to other sub-groups of artists such as younger and older artists or male and female artists. Further information on this issue is presented in Chapter 5 and in Appendix 1.

Chapter 2: International Studies on Artists' Living and Working Conditions

2.1 Introduction

2.1.1 Context for International Research on Artists

Benefits arising from the arts and the work of artists are widely recognised, and incorporate the intrinsic benefits of the arts as well as community, social and economic benefits.¹⁴ Eurostat estimates that, in 2005, cultural employment in the EU-27 was at 4.9 million people or 2.4% of the labour force.¹⁵ Empirical studies¹⁶ show how the arts impact on local and national economies through, for example, attracting investment, generating taxes, creating jobs, promoting tourism, fostering innovation and nurturing community development. Typical features of artists' working lives such as independence, adaptability, entrepreneurship, creative thinking and tolerance of risk are seen as important to economic growth. Debate on the "knowledge" or "smart" economy has moved from a focus on technology and enterprise to the issue of how to nurture innovation, adaptability and creative capability.¹⁷

Yet despite increased recognition of the importance of the arts, many artists worldwide struggle to make ends meet. A recurrent finding in international research is that artists typically earn less on average than other workers with comparable education and skill sets. Most research on artists' living and working conditions also shows that most artists have highly unpredictable patterns of work and, linked to this, poor financial security.

A key early study on artists and their careers was the book by Baumol and Bowen (1966) which looked at economic issues facing performing artists. A range of empirical studies have followed from this seminal work, each tracking different aspects of artists and their working lives, using different approaches and methodologies. Recent empirical research on artists working lives, which adopts somewhat varying definitions of 'professional artist' and uses different data sources, reveals a range of findings and outcomes. Despite the differences, a number of common themes emerge in the international literature by country and over time and findings are presented in this chapter in relation to:

- Education and training
- Employment, work and unemployment
- Income
- Demographics and other aspects of artists' lives

¹⁴ See for example O'Hagan (1998)

¹⁵ Eurostat (2007). Cultural workers in this context include artists as defined in this study, but also more broadly those working in cultural occupations and employment in cultural economic activities, e.g. archivists and curators, librarians, journalists and other writers, decorators and commercial designers.

¹⁶ See for example the ROI study by Indecon Economic Consultants (2009)

¹⁷ For a discussion on the importance of creativity in the UK economy, see Cox (2005).

2.1.2 Definitions and Data

An initial task for researchers is to define who is an “artist” and which groups should be included in the analysis. Frey and Pommerehne (1989) suggest eight possible criteria for defining artists: (i) amount of time spent on artistic work, (ii) amount of income derived from artistic activities, (iii) reputation as an artist among the general public, (iv) recognition among other artists, (v) quality of artistic work produced, (vi) membership of a professional body, (vii) a professional qualification in the arts, and (viii) subjective self-evaluation as an artist. Some or all of these criteria (plus a ninth: membership of an artists’ organisation) are generally used to try to include relevant professional artists and exclude those pursuing the arts as a hobby.

In practice, the definition of the relevant population of artists is often constrained by available samples. The two main sources for information on artists have been either census data and government statistics or primary data gathered from surveying artists.

Census data generally relies on artists being classified into an appropriate occupational group. For example, in the UK’s Annual Survey of Hours and Earnings (ASHE), an employee falls under class 3411 (artists) or class 3412 (authors, writers) if their employer reports that they do. In the US, since 2000, artists have moved from the broader classification of “ professional and technical workers” to “professional workers” and the National Endowment of the Arts (NEA) sets out 11 occupations defined as artistic within this group.

While census data is easily accessible and usually comparable over time and across occupations, it poses challenges. Alper and Wassall (2006) note that occupational categories can be very inclusive, citing the US Census “writer” category, which includes commercial magazine feature writers alongside poets. They also include categories within the umbrella term “the arts” that lie outside what other studies consider to be artists, e.g. designers and radio and TV announcers. Furthermore, there are certain professionals that are widely accepted as important for inclusion in artists’ research studies such as architects working in the arts and photographers, but for some of these workers, much of their work can be classified as commercial work which cannot be distinguished from artistic work using census data. Also, many artists are multiple job holders (an important characteristic) but may complete their census form on the basis of their non-artistic job (based on time spent at work in a single reference week).

Studies generally use definitions drawn up by the organisations that commission or undertake the research. Many studies rely on gathering a sample of artists from membership of particular professional bodies, societies or networks or those in receipt of payments from a rights organisation or collecting society. In the review by Butler and DiMaggio (2000) of more than 80 studies on artists, the most common method of identifying a population of artists was the use of membership lists obtained from professional artists’ groups or associations (also a key part of the methodology for this study). The advantage of these lists is that artists can be identified relatively easily, and obtained in relatively large numbers. However while a greater number of artists generally implies a better representation of the population as a whole, there may be

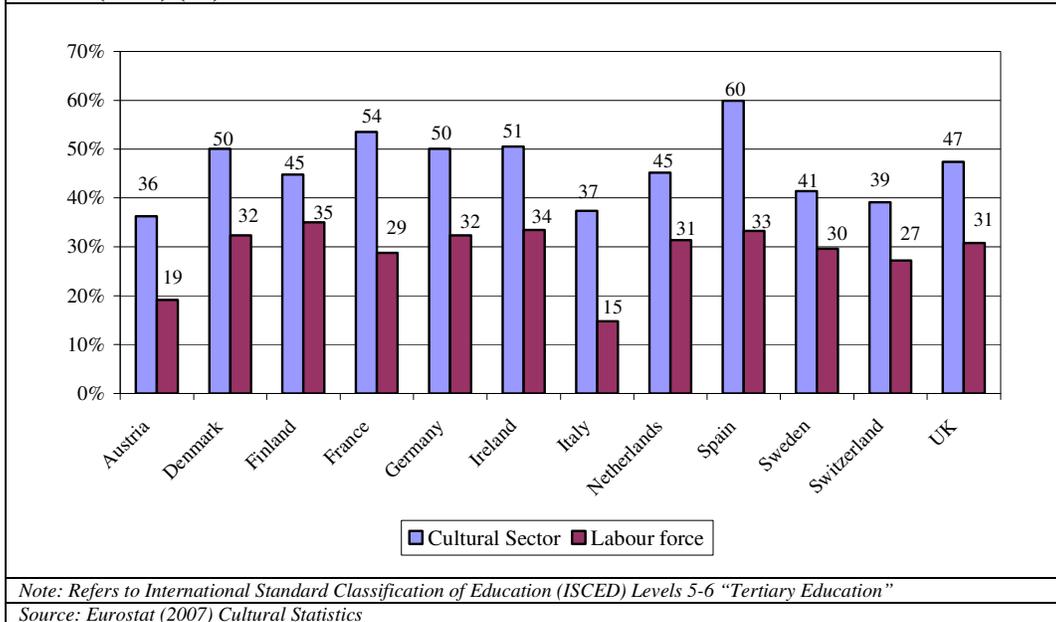
biases and exclusions of artists who do not belong to any association and who may have different characteristics to those who are members.¹⁸

Regardless of the approach taken, common findings in the international research centre on the consistently poor labour market outcomes for artists, particularly relative to other professional workers. Studies over periods of time show that many of the labour market disparities persist, ruling out short-term problems in artist labour markets as an underlying cause.

2.2 Education and Training

Most studies show that artists tend to have higher than average levels of education but that economic returns to this education tend to be low. According to Eurostat (2007), people in cultural employment (i.e. broader than just artists) are on average better educated than workers in the economy as a whole. Nearly 48% of cultural workers have completed tertiary level education compared with 26% for the workforce generally. In some countries such as Italy, the Czech Republic, Hungary and Romania, the proportion of highly educated people in the cultural sector is more than 2.5 times higher than in the general population. In countries such as Belgium, Spain, Estonia and Lithuania, 60% of workers in the cultural sector are university graduates.

Figure 2.1: Share of Workers with High Educational Attainment, Selected EU Member States (2005) (%)



In the UK, Davies, R. and Lindley, R. (2003) found that more than half of the artist population has first or higher degrees compared with one quarter of the general population. In the US, artists are twice as likely to have a university degree compared to the general labour force, with 55% of artists holding higher level qualifications. In

¹⁸ Butler and DiMaggio (2000) provide a summary of research on artists prior to 2000. (Studies reviewed in this chapter concentrate mainly on more recent research.)

certain artform categories, the share of university graduates is higher, e.g. architects (90%), writers (83%), producers and directors (69%) and actors (60%).

Despite being relatively well educated, many studies show that formal education does not necessarily impact positively on artists' incomes. In Canada for example, Hill Strategies (2009) found that 39% of artists hold a university degree (compared to 21% of the labour force), yet these graduates have earnings around half that of other university-educated workers. In some cases, higher degrees can actually lower artists' incomes. A Finnish study by Karhunen and Rensujeff (2002) found that a higher level of training correlates with higher incomes for some artforms such as architects and designers but, for dancers, those without degrees had higher incomes. They did find however that unemployment levels were lower for artists with a university education.

Looking at visual artists in Finland, Karhunen (2006) found that while 90% had some professional training, the effects of this training on income levels were weak, with this group achieving the lowest median income of all artists in the country. The study went on to investigate why these artists spend so much time in training given the poor financial returns, and commonly stated reasons included its importance for other employment and for the provision of workspace, resources, social networks and exchange programmes.

Because of their higher levels of education, many artists "moonlight" (hold multiple jobs). Alper and Wassall (2000) found that the most common second jobs for US artists were in the professional and technical sectors. They also found that, in general, moonlighting rises with levels of education. In a study of Danish artists, Bille (2008) found that, of those with an arts education who held a non-creative job, most worked as professionals (mainly as teachers) and only 10% worked as service workers or shop/market sales workers.

As regards who undertakes training, a study of Austrian artists by Wetzel et al (2009) found that 82% of female and 76% of male artists had completed arts-specific training and, for 74% of those, this involved academic courses, while 13% had private training. Karffunen (2006) found that formal qualifications were increasingly important for Finnish visual artists (despite not being a job requirement) with the number of "self-taught" artists at 10% for all artists but zero for younger artists.

In Throsby and Hollister's (2003) Australian research, formal third-level education was the most important source of training for artists that helped them to prepare for careers as professional artists. In this study, three quarters of artists had undertaken formal academic or third-level training, and 40% had engaged in private training. There was some variation by artform in terms of the format and source of training. For example visual artists and writers were most likely to have formal academic qualifications, although for the latter these were not always in writing. Performing artists on the other hand were more likely to have attended an academy or trained privately. Nearly half of the artists included being self-taught when asked about training, and this was particularly high for composers and writers.

This study also showed that artists often spend long periods in training to gain entry to their career or to enhance their skills or progress in their practice. The average time spent in training was 4.3 years, with certain artists such as dancers and composers

training for longer (at 5.8 years and 5.6 years respectively). Ongoing professional development was found to be important for many artists, with 55% of 35-54 year old artists still engaged in training, along with 13% of those aged over 55 years.

2.3 Employment, Work and Unemployment

2.3.1 Artists' Employment and Work Patterns

Research on artists' working lives reveals that a majority are not employed full-time in their artistic profession, and encounter variable, fragmented and often unpredictable employment patterns. While this allows flexibility, it presents drawbacks because of the unpredictability of work and low financial security.

In this regard, artists' employment patterns are similar to those of a growing number of what are called "contingent workers." Jackson (2003) notes that features of non-standard, contingent employment arrangements include: flexible employment; multiple-firm careers; voluntary and involuntary job shifts; uneven benefit and wage levels; continual training, job finding and employment based on networks; self-marketing and occupational strategising; limited workplace bargaining power; and employment insecurity and stress.

Many international studies find that artists work fewer paid hours than other workers per year. According to the NEA (2008), one third of all professional US artists work only part of the year, with seasonal unemployment particularly high for artists such as dancers, musicians and other entertainers. Only 55% of artists in the US were found to work a full year in full-time employment, and actors were the lowest in this category at 15%. Wetzel et al (2009) found that although Austrian artists work the same hours on average as other self-employed workers, only half reported a regular time pattern.

"Underemployment" is therefore a theme in many studies of artists' employment, as many artists cannot work full-time in their chosen artistic profession, usually either because of a lack of opportunities or financial returns. Because a majority of artists do not derive substantial earnings from their art, many hold multiple jobs, both within the arts and in unrelated professions. In the EU, Eurostat (2007) shows that the number of cultural workers with second jobs is more than double that of the labour force as a whole. Multiple job holding is a feature of many artists' lives worldwide. Davies and Lindley (2003) found that 65% of UK moonlighting artists had second jobs in professional occupations or associated professional and technical occupations.

As mentioned, Alper and Wassall (2006) found that, in part due to their relatively high educational levels, artists were able to transition from their primary artistic jobs into other arts occupations or jobs in professional and managerial occupations, rather than necessarily having to work in poorly-paid service jobs, as the stereotype perhaps suggests. However they point out that when artists are young and building a career, they work in various service occupations that can provide work schedule flexibility. This research follows on from Alper and Wassall (2000), which looked specifically at moonlighting artists and found that by far the most common motivation for artists holding a second job was to meet household expenses. This was in contrast to the

general labour force where reasons such as enjoying the alternative work and gaining different experience ranked higher.

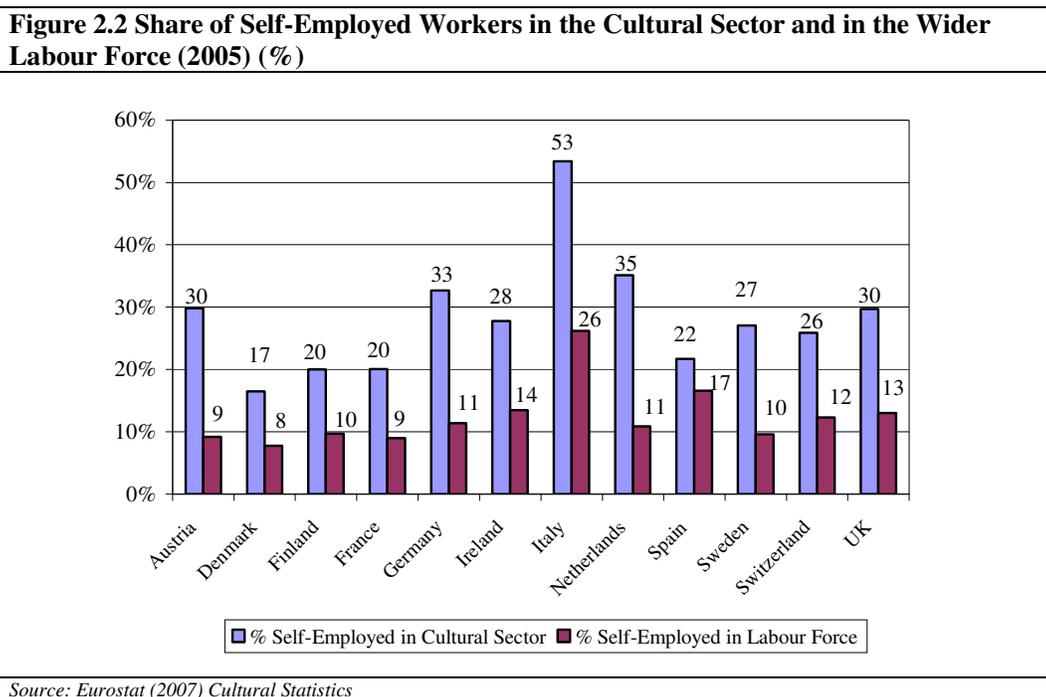
Throsby and Hollister (2003) report that 63% of Australian artists held more than one job, with a majority preferring to moonlight in arts-related work such as teaching and arts administration. In their research, only 15% of artists were able to devote 100% of their time to their primary artistic career and, of the remaining artists, over 80% wished to spend more time at their arts work, the major impediments being insufficient income and a lack of work in their sector.

In some cases, it seems that artists use second jobs not only to supplement income levels, but to smooth their income. Wetzel et al (2009) report that 76% of Austrian artists are involved in secondary work outside their primary arts occupation, and 60% earned income (including from other work) at fairly regular intervals, whereas only 19% had a regular artistic income.

2.3.2 Nature of Artists' Employment

A theme in studies of artists' employment is high self-employment. The NEA (2008) found that US artists are 3.5 times more likely to be self-employed than other US workers, with self-employment rates of more than 35% versus 10% in the overall labour force. In Canada, Hill Strategies (2004) found that the share of self-employed artists, at 44%, was more than five times that of the overall labour force (at 8%). Throsby and Hollister (2003) found that three-quarters of Australian artists are self-employed or freelance, with 'employee' status most common in the performing arts.

These findings are borne out in European data, as shown in Figure 2.2.



Davies and Lindley (2003) found that, in the UK, 39% of artists were self-employed compared to 12% in non-cultural occupations, and self-employed artists work fewer hours per week on average than self-employed non-artists (31 hours versus 37 hours). A further German study found that the number of self-employed workers increased by nearly 80% from 1992 to 2007, with 24% of artists then self-employed, the third highest group of workers with this employment status in Germany.¹⁹

In a survey of Finnish artists, Karhunen and Rensuieff (2002) found that 46% of artists were found to be self-employed or freelance, while a further 29% were “entrepreneurs”. The status of employee (which included 29% of this population) was the most common status for performing artists, while visual and literary artists tended to be self-employed and dancers worked in a freelance capacity. The Wetzel et al study (2009) found that most Austrian artists are self-employed (80%), with a further 14% having dual status and only 5% as employees. Again, visual and literary artists were nearly exclusively self-employed, but this was less common for performing artists (50%), musicians (24%) and those in film (36%). Cardona and Lacroix (2007) report that 28% of French artists are “non-employees” (compared to 11% of the labour force), but for visual artists this is as high as 40%.

Studies of artists in Europe have tended to find that cultural employment generally is less secure, with more workers in temporary and part-time jobs than in the wider population. In the Netherlands for example, part-time workers in the cultural sector make up a 59% share and, in Denmark, Austria and Germany, the share is close to one third. Eurostat (2007) data shows that cultural workers in most countries in Europe are more likely to hold temporary work contracts than the wider labour force, e.g. in France (25% v 12%), Italy (20% v 11.5%) and Denmark (17% v 10%).

A study by Council of Europe/ERICarts (2006) on the status of the artist in Europe found that engagement under a project-based, short-term contract has become the norm for artists in the EU. Length of contract varies and in some sectors has shortened over time. In France for example, Guillot (2005) reports that, between 1987 and 2001, the average length of a contract for performing artists fell by 72% (from 20.1 days to 5.7 days), average pay decreased by 25%, and the number of contracts grew by 130%. In Austria, in the performing arts, film and music, the average contract of employment lasts between one week and three months, which makes long-term planning and scheduling difficult. Other problems arising from these more temporary arrangements are a lack of employment (and income) security and often reduced chances of having employment-related health, social security and other benefits.

2.3.3 Artists and Unemployment

Although underemployment can mask the level of artist unemployment, this shows up as a feature of many artists’ working lives in the international research (see following paragraphs). For some, such as performing artists, unemployment is persistent and perhaps unavoidable due to the nature of their work on limited runs and seasonal

¹⁹ Zimmerman, O. and Shulz, G. (2008). This study uses a narrower definition of “artist” than the term “cultural worker” used in Eurostat statistics. Eurostat (2007) estimates that, in 2005, the share of self-employed cultural workers in Germany was 32.7%

productions. For others, the necessity to devote long periods of unpaid time to their artistic practice, research and other aspects of personal and career development means they essentially spend significant parts of their working lives being “income-less” while not being recognised officially as “job-less”. According to Mc Andrew (2002) this means that artists are often unable to claim unemployment and other associated benefits. The way many artists work often does not fit well with social welfare and support systems, where work is defined as income-producing only. Protection against unemployment under many national regulations is also difficult for artists due to the proportion that is self-employed. Many regulations are designed to protect workers from lack of income due to lack of employment (which can be difficult for artists to establish) rather than simply lack of income.

In a study of UK artists, Davies and Lindley (2003) found, in following the career paths of artists entering the labour market from full-time study, that periods of unemployment were much more likely for artists than other workers. Although it was not possible to track unemployment for self-employed artists, unemployment for employees in cultural occupations was similar to in other occupations, but with certain groups of artists particularly vulnerable including actors and visual artists.

In the US, artist unemployment was 6% in 2008. Although this was comparable to the wider US labour force, it was twice the 3% rate of “other professionals”. The NEA (2009) found that unemployment for artists was rising more rapidly than in the total labour force and suggested that official figures masked the true rise in unemployment during this period of economic recession as large numbers of artists were leaving the labour force due to poor prospects and worsening economic conditions in the arts. Arts employment may therefore be especially sensitive to economic downturns and, while the US labour force increased by 800,000 from 2007 to 2008, the number of artists dropped by 74,000. The study claimed that this shows the sensitivity of artists to worsening economics conditions and predicted that the job outlook for artists was unlikely to improve until well after the next economic upturn.²⁰

In the US, the highest unemployment rates for artists are in performing arts, with actors the highest by far at 32% in 2008, followed by dancers at 11%. This was also true for Australian artists, with Throsby and Hollister (2003) finding actors and dancers scored highest in terms of those unemployed. In a survey of Finnish artists, Karhunen and Runsejeff (2002) found that average unemployment for artists at 18% was almost double that of the average rate in Finland as a whole, with some artforms nearly three times the average, such as visual artists and dancers at 34% each. In these categories, the number of artists with professional training had grown rapidly in the previous decade; they were also the groups with the lowest incomes.

Throsby and Hollister (2003) reported that, from 1996 to 2001, some one third of Australian artists experienced unemployment, which averaged three months per year. Visual artists reported the longest consecutive periods of unemployment with an average of 24 months in the five-year period. Despite high levels of unemployment, 44% of unemployed artists in this study did not apply for unemployment benefits.

²⁰ The NEA (2009) study based these predictions in part due to the fact that in previous recessions, artists’ unemployment tended to be a lagging indicator. In the recession of 2001, unemployment for artists peaked in 2003 at 6.1%, some two years after the recovery had started.

2.4 Income

Most international studies on artists' working lives find that, on average, artists earn less than other professionals with similar qualifications, and often less than the average worker in the labour force. Earnings of artists frequently display greater variability than those of other professional workers due to their intermittent pattern of work, which may derive from multiple sources (including work outside the arts).

A UK survey by The Customer Management Team (2006) found that artists were twice as likely as all workers to be earning less than £10,000. Some 60% of artists earned under £15,000 and 43% of those working full-time earned less than this amount.²¹ Pool (2000) surveyed UK literary artists and found that only a small percentage of artists earn above average salaries, while most earn significantly less than the rest of the workforce. This study showed that three quarters of literary artists earned less than the minimum wage, and two-thirds of those less than half the minimum wage, while just 3% earned over £100,000.

Similarly poor income outcomes were found for Austrian artists, where Wetzel et al (2009) reported that the threat of poverty for artists was significantly higher and their standards of living lower than for the average Austrian worker. Some 37% of artists in this study were found to live below the poverty line compared to 13% of the total population and 7% of the employed population. The median income²² from artistic work was €4,500, and even when supplemented with non-arts work and other sources of income, artists still achieved median incomes that were only 72% of the average employee and 66% of the average self-employed worker in Austria.

In the US, the median income of artists in 2005 was around 66% of that of other professionals, and for those who did not work full-time (some 45% of artists), it was less than half. Within artforms, certain categories fared worse than others. Dancers had the lowest US median incomes (at \$15,000 versus the median for all artforms of \$34,800) followed by actors, fine artists and musicians - all with median incomes lower than artists in general and less than 70% of other professionals. The higher earners on the other hand tended to be architects as well as producers and directors.

Disparities between artforms also exist in other countries. For example Karhunen and Rensujeff (2002) found that the share of artists earning under €10,000 per annum in Finland was highest for visual artists, writers and dancers. Patterns of earnings between artforms were found to be relatively stable over ten years or more.

Hill Strategies (2009) found that artists' incomes were well below average worker incomes in Canada, with the earnings gap at around 37%. In large provinces such as Quebec the earnings gap was around 25%, whereas in most others it is over 40%. The gap is more pronounced in certain artforms, e.g. dancers (64%), visual artists (61%), and musicians and singers (60%). A feature of artist incomes in this study is that while those of workers in the wider labour force increased by 9% from 1990 to 2005, average artist earnings decreased by 11%.

²¹ Figures in "£" in this chapter refer to UK pounds

²² That is, 50% of artists earned this income or less

Throsby and Hollister (2003) also noted a negative trend over time for Australian artists', with creative incomes not keeping pace with those of the general labour force. From 1986/87 to 2000/01, artists' incomes from creative work fell nearly 5% whereas incomes for other professionals rose 18% and for all workers by 24%.²³ In this study, artists' median incomes from all sources were 61% of that for other professionals and 82% of that for all occupations.

Alper and Wassall (2006) investigated trends in artists' incomes over a 60 year period (1940 to 2000) to see if the disparity between the incomes of artists and other professionals narrowed over time. Their most striking finding was the consistently poorer labour market outcomes for artists. US artists earned less than other professionals over the entire period and, unlike differences in hours worked and some other factors, differences in incomes did not narrow over time: the gap in 1949 was 33% and in 1999 was 30%.

As mentioned above, artists often earn income from multiple sources. In Finland, the artistic income of artists was found to average only around 30% of their total incomes, and for some artforms (e.g. dancers and visual artists) it was less than 15%.

Artists' income may come in a variety of forms. For example, a study of Austrian artists found that 64% of earnings came from sales of services and works, 9% from awards, grants and subsidies, and 7% from royalties. These sources can differ in importance by artform. For example a study of US composers shows that a typical professional composer's income is split between commissions (32%), performance royalties (15%), grants (15%) and concerts fees (15%). Grants also form a critical part of many artists' income. In Finland (where they are tax free) the highest proportion of grant holders is in literature and the visual arts, with highest grant amounts in film.

It appears to be common that, because of low or irregular incomes from artistic practice, artists often rely heavily on family or spousal income. A study by Jeffri (2006) of New Jersey dancers found that dancers were heavily subsidised by others in their households, with 37% relying on family to support or supplement their low or irregular incomes. For Australian artists living with their partners in the Throsby and Hollister (2003) study, 43% said that their partners' income was very important and a further 15% said it was quite important as a source of financial support.

2.5 Gender, Age and Other Characteristics of Artists

Because of the variation in the profile of artists, many of their "average" demographic characteristics are not that different from the labour force overall. Some studies have however shown certain differences in terms of age, gender and other characteristics.

2.5.1 Findings relating to Age

²³ They report that artists total income (including non-arts and other arts work) declined by 14% from 1986/87 to 1992/93. It did reverse trend over the next eight years however, so that for the entire period (1986 through 2001), the total income of artists rose by 7%.

Throsby and Hollister (2003) found that Australian artists tend to be older than the general workforce. They attribute this to the time it takes for an artist to become established and the fact that many careers last beyond normal retirement age. In their research, the average age of artists was about 46 years. Writers and composers were the oldest groups, with a mean age of 49, while dancers were the youngest group with a mean age of 31 years. These findings were similar to those of the NEA (2009) for US artists which showed that 80% of dancers were aged under 35, while fine artists, musicians and writers had median ages in their mid-40s.

A study of New York artists found that many remained active in their careers in their older age, and this helped to bring high levels of self-esteem and life satisfaction. Many maintained robust networks with other artists and, despite an average age of 73 years, practiced their art daily and “went to work”. Jeffri (2007) found that many older artists had several aspects of successful aging in their lives such as positive personal growth, creativity, self-sufficiency and independence, and a sense of purpose and self-worth. She noted however that artists were not as well provided for as other professions in terms of pensions, savings and health care. While over 70% of the US labour force have retirement plans in place, this was true for only around 60% of artists. Also, while most older artists have health insurance, they (along with all freelancers workers), often find it hard to obtain benefits before they are eligible for Medicare with costs often “exorbitant”. Most artists were of the view that they would “never retire from art”.

Poor pension provision was also seen in the UK and a study by The Customer Management Team (2006) reported that 70% of artists did not have a pension and few had a clear retirement plan. Although most artists in this study reported no desire to retire early and planned where possible to “work till they dropped”, affordability was cited as the main reason for not having a pension in place. According to Throsby and Hollister (2003), most Australian artists have some arrangement for future financial security, although more than half of those felt it would not be adequate. A study of musicians by Jeffri (2002) found a link between trade union membership and pension provision, with around 78% of unionised musicians having a pension compared to only half of those not unionised.

2.5.2 Findings relating to Gender

In the EU-27, the Eurostat (2007) data shows a higher proportion of female workers in the cultural sector than in the wider labour force. Female participation in the cultural sector is around 46%, and higher in some countries, e.g. Portugal (57%), UK (48%) and Sweden (47%).

When looking specifically at artists, however, some countries report a higher percentage of men, particularly in certain artforms. Cardona and Lacroix (2007) report that 61% of working artists in France are male, and this is higher in some artforms e.g. architects (76%) and audio-visual and live performance artists (68%). In the US, while there is no major difference between artists in general and the wider labour force in terms of gender, the NEA (2009) found a high proportion of female dancers (76%), and that more than three-quarters of architects are male. Almost two-thirds of musicians, producers and photographers are male.

While most studies show that artists earn less than the other similarly qualified workers, another established theme is that female artists often earn less than male artists. A study of German self-employed artists by Zimmermann and Schulz (2008) found that while the income gap is relatively low for artists aged under 30, by the time artists reach around age 50, the gap is marked in nearly all artforms with women's average salaries commonly 70% or less of those of their male counterparts. In the US, the NEA (2009) reported that the median income for female artists was 65% of that of male artists. Karhunen and Rensujeff (2002) found that in Finland the proportion of women (at 26%) in the lowest earning income bracket for artists (i.e. earning under €10,000 per year), was nearly double that of men, and the proportion in the highest bracket (over €40,000) was much less (at 6% versus 17%). Female artists in general earn 30% less than male artists in Finland, which is a larger income gap than for the general population (18%).²⁴ The gap in earnings in favour of male artists exists despite Karffunen (2006) finding that in all age groups apart from those under 35, female artists have higher education levels than men.

2.5.3 Some Other Characteristics of Artists

In relation to insurance, Jackson (2003) notes that, in the US, trade unions are important in providing work related insurance, but these are not an option in some artforms and tend to be more prevalent in the for-profit and public sectors as well as the relatively few artistic disciplines influenced historically by the 'full-time, permanent employee' model of employment such as symphony orchestras. Research on dancers by Jeffri (2006) indicated that despite being vulnerable to work-related injuries that often reduced the length of their careers, 89% of US dancers did not have health or medical cover. Throsby and Hollister (2003) found that about half of Australian artists held insurance related to their arts practice, and this varied by artform, with only 20% of dancers, actors or musicians holding illness and accident cover, and only 20% of visual artists having public liability insurance.

In terms of location, most studies find that many artists cluster in urban areas. The NEA (2009) study showed that 50% of all US artists live in 30 urban areas, and one fifth live in five US cities. In the US as a whole, artists comprise 1.4% of the labour force, but there are 14 metropolitan areas where artists make up a more than 2% share, including San Francisco (3.7%), as well as Santa Fe, Los Angeles, New York, and Stamford-Norwalk (CT) (all over 3%).

2.6 Conclusions

In the more than four decades since Baumol and Bowen's 1966 study on the economic issues facing performing artists, research on artists' working lives has become a substantial body of literature. These studies have to grapple with issues of how to define the professional artist and how to obtain data on the living and working conditions of artists. The findings presented in Chapter 2 show that, regardless of

²⁴ Karhunen and Rensujeff (2002) noted that this income gap had deteriorated for artists since previous research in 1996 when the gender differential was smaller in the arts compared to other professions.

where artists live, the international research suggests common patterns to many artists' working lives. Common themes include:

- Relatively high levels of education and training, with evidence that artists and other workers in cultural sectors are better educated than the workforce as a whole, with considerable numbers having spent time both in formal third-level education and specific arts-related education and training;
- Artists' work patterns are often variable, fragmented and unpredictable and artists exhibit the uncertain work patterns associated with "contingent workers" in the economy. Underemployment is a problem for many artists, who may need to take work other than as an artist to earn a basic income. The evidence suggests that such "moonlighting" is twice as prevalent for cultural workers in the EU compared to workers in the general labour force;
- A high proportion of artists is self-employed, compared to 'all workers'. The sense of insecurity of artists' employment is heightened by their average length of contract getting shorter over time, at least in some EU countries;
- Many artists, especially performing artists, experience regular, periodic unemployment during their careers. Problems may arise with regard to interaction with social welfare systems as these may not be set up to meet the characteristics of artists' working lives. There is also evidence that artists as a group of workers are particularly vulnerable to economic recession;
- Artist incomes tend to be lower than the incomes of other similarly qualified workers with a gap of around 30% or more found in several studies and, in some cases, artist incomes are lower than the average incomes for all workers in the labour force. There are variations by type of artist with dancers, performing artists and visual artists doing relatively poorly;
- There is evidence that the incomes of artists have not kept pace over time with the incomes of other professional workers. There is also evidence that income from grants and awards forms an important part of artists' incomes, as does support from spouses or other family members;
- While income levels are relatively low for all artists, they are particularly low for female artists, who earn around 70% of the average male income;
- Many artists work past the normal retirement age and artists also tend to have relatively poor pension provision compared to other workers.

The international research therefore suggests that a career as a professional artist is difficult for many artists, with poor financial returns and relatively high stress and insecurity. Yet despite these findings, Menger (2006) sees evidence of growth in artistic employment over recent decades in most advanced countries, and in many cases at rates higher than in the wider labour force (paradoxically while also finding growth in artist unemployment and underemployment).²⁵ Given consistent findings of income penalties, variable work and pay, and low returns to education, a question is why artists enter their careers. Economists have come up with a number of hypotheses to attempt to explain this choice and explain why artist labour markets are unusual.

²⁵ Menger (2006) states that growth in artistic employment is evident in most advanced countries, offering as examples France, where the number of artists grew by 98% from 1982-1999, and the US where growth was 78% from 1980 to 2000.

Some theories (e.g. Friedson, 1990) explain the choice as a “labour of love”, and claim that occupational commitment displayed in the arts cannot be matched to the monetary considerations of a market economy of exchange. These theories imply that artists may be more interested than other professionals in non-monetary rewards. Throsby’s (1994) “work preference” model of artist behaviour develops this concept, suggesting that an artist is driven to create, and will maximise time spent working as an artist subject to the constraint of earning sufficient income, either inside or outside the arts, to finance an acceptable level of consumption. This theory explains multiple job holding by artists, and why artists take on non-arts work to achieve a minimum standard of living, but after that often prefer to work as artists. He sees artists as a group for whom the standard economic model does not hold, with satisfaction or a desire to work in their chosen field a stronger motivation than financial reward.

A different set of theories proposes that artists may be “risk-lovers” or at least are induced to take risks by miscalculating the probabilities of success in their careers. Rewards for the very few artists who rise to the top of their professions are high, whereas the majority of artists fare poorly in terms of income. These have been called “winner-take-all-markets” (Adler, 2006). The theory is that artists may take risks in entering their profession because of the high stakes, they may overestimate their skills or luck, or they may simply have the wrong information and overestimate the rewards available. Whatever the driver, the result is that larger numbers of people are attracted to work as artists or enter art colleges, causing an oversupply in the market and consequently lower average income levels than would otherwise exist.

Abbing (2006) suggests that there are societal “myths” circulated about the arts that misinform young people. These include: ‘making art will be endlessly rewarding’; ‘talent in the arts is “god-given”’; ‘some talents only appear later in an artist’s career’; ‘everyone has an equal chance’; and ‘success depends exclusively on talent and commitment’. He claims that these “myths” promise young artists ample internal rewards and perpetrate the idea that artists can be discovered later in their careers (which is rare in practice). The arts therefore appear unrealistically attractive and the increased number of entrants drives down incomes. He suggests that many artists believe they are unfit for other non-arts professions, which causes them to accept low incomes in the arts once they embark on their careers.

It is likely that no one theory can adequately capture why artists follow their careers, and motivations differ between artforms and individuals. Surveys of artists suggest that, when asked about their work motivations, many refer to non-monetary considerations and creative and aesthetic goals, rather than purely financial gain. At the same time, artists cannot avoid the economic reality of having to earn a living. This desire to work as a professional artist, combined with the need to earn a living, help explain the empirical research findings.

Chapter 3: International Schemes to Support Artists

3.1 Introduction

Chapter 2 noted common issues internationally in artists' working lives: low or irregular income; ambiguous employment status and sporadic employment, sometimes with multiple jobs; continuing requirement for training and development; mobility; and other challenges. These features of artists' careers can create issues related to tax, social security and other matters. A number of schemes and interventions to try to address these issues have been developed and are in operation in different countries. Key areas in which interventions have been channelled include:

- Schemes relating to taxation;
- Social welfare programmes relating to artists' work patterns and unemployment;
- Social welfare measures relating to pensions and retirement;
- Other direct and indirect supports to artists.

A number of the international interventions are discussed in Chapter 3 (which does not try to be a compendium of such interventions internationally). While certain schemes appear to have obvious advantages for different artists at different stages of their careers, to assess their value they cannot be considered in isolation. The effectiveness of any country's support for artists comes from a number of different schemes and policies and how they collectively work together to address the issues artists face. For example, while some countries have higher levels of indirect support via taxation policies, they may use less direct subsidies, or there may be higher private support of the arts in some countries which permits less government interventions.

3.2 Taxation Schemes

In response to the low and irregular incomes of many artists, several countries have mechanisms in their tax systems to try to assist artists. Assistance can be direct, such as through tax exemptions or income averaging, or indirect, such as with concessions to arts institutions that support or hold artists' work, or through tax incentives to encourage private donations that direct funds towards artists or arts institutions.

There are also incentives to make it more attractive for individuals to purchase, hold or invest in art products or services and therefore boost demand for artists' work (these are discussed later in this chapter).

3.2.1 Income Tax Exemptions for Artists

A direct form of aid via the tax system is an exemption from income taxes on income from sales, copyright or other earnings. An exemption on artists' income taxes has existed in the Republic of Ireland since 1969, which applies to sales and copyright income earned by writers, composers, visual artists and sculptors from the sale of their works in certain circumstances. (This is discussed further in Chapter 4.)

In Quebec, an artists' tax exemption for copyright income was introduced in 1995 and originally stated that artists and creators in the province were entitled to an annual tax exemption on copyright income up to \$30,000 CAN. This worked on a sliding scale: all copyright income up to \$15,000 CAN was tax exempt and, after that, the exemption decreased up to a value of \$30,000 CAN. The exemption ceiling rose to \$60,000 CAN in 2001 with a similar sliding scale basis. It aims to provide some equivalency for artists with tax concessions provided for R&D, and to support cultural innovators who take risks in developing new work. The exemption is open to visual artists, writers, film-makers and musicians on copyright income (from original literary, musical or artistic work).

A number of US States exempt artists' income from State taxes (federal taxes still apply). In Rhode Island for example, artists can be exempted from State taxes on income from the sale of their work under a scheme designed to encourage artists to live and work in the district (in place since 1998). It applies to the sale of 'original and creative' works including books, paintings and sculptures, plays or musical compositions (or their performance), the creation or performance of a film or dance composition and some traditional crafts. The art work must be created in the district by artists who live and work there and sold by the artist. There is also an exemption for galleries in Rhode Island that sell the work of artists.²⁶ Similar exemptions for artists exist in Maryland (which also has tax exemptions for property developers who develop spaces for artists or artistic enterprises), Louisiana and some other States. In Hawaii, certain royalties and copyright income for artists are exempt from income tax.

3.2.2 Income Tax Credits

While most tax deduction schemes for artists reduce "taxable income" (i.e. the income to which a tax rate applies), some countries allow tax credits for artists and arts institutions which directly offset taxes on a one-for-one basis.²⁷ In the Canadian province of Ontario, tax credits exist in a number of arts sectors including book publishing, music, film and television. These do not go directly to the artist but support a company or other body producing their work. For example, in book publishing, a refundable tax credit exists for Ontario-based book publishing companies that publish work by first-time Canadian authors (see Freudenberg, 2007).

Tax credits are also available to support production in certain artforms. For example, a UK tax credit introduced in the 2006 Finance Bill means that, for films that cost up to £20 million, production companies can claim up to 100% deductions for certain qualifying expenditure. For films that cost over that amount the deduction is 80%. The UK Film Council's case for tax credits stated they would act as an essential lever to encourage private sector investment in film.²⁸ A similar scheme applies for investors in film in Ireland. Under Section 481 of the Taxes Consolidation Act 1997, those investing in Irish films can claim tax relief on share subscriptions in qualifying film

²⁶ This regulation the *Sales and Use Tax: Regulation SU 99-143*. Further information available from State of Rhode Island - Division of Taxation at www.tax.state.ri.us/regulations/salestax/99-143.php

²⁷ For example, with a tax rate of 20%, a € deduction saves the artist 20¢, whereas a tax credit saves them €1

²⁸ Council of Europe/ERICarts (2009)

production companies. The 2008 Finance Act increased the amounts of money that may be raised under this scheme from €35m to €50m, and brought up the maximum percentage of a project budget that can be raised from 55% to 100%. By 2009, some 471 projects had benefited from this provision.²⁹

Tax credits have been used in Europe and the US to support the arts more generally, e.g. through property tax credits to construct or renovate buildings for use by artists.

3.2.3 Income Averaging

Most international studies of artists' working lives note that it is not only the level of artists' incomes that can be problematic, but also its fluctuating nature. As many artists do not have a regular flow of income, difficulties can arise in relation to taxation, pensions and unemployment insurance between jobs. In this context, a number of countries allow professional self-employed artists to avail of 'income averaging', which allows the spread of income over a period of time, generally 2-4 years. These schemes can be beneficial to artists who are paid in lump sums when their work is produced but who may spend long periods working on an artwork, e.g. writers or visual artists.

Table 3.1 shows a sample of systems in different countries. Systems vary by the number of years over which income can be averaged and in some cases by the kind of artists to which the scheme applies. For example, authors and performing artists in France can (subject to certain rules) determine their taxable profits by subtracting an average of expenses from the average receipts for the year of taxation plus the preceding two years. Although this scheme has been in place for some time for visual artists and writers, it was extended in recent years to live-stage performers working under an employment contract.

²⁹ Section 481 of the Taxes Consolidation Act, 1997. Further information at www.arts-sport-tourism.gov.ie

Table 3.1: Examples of Income Averaging Schemes, Various Countries		
Country	Averaging Period	Special Conditions
Australia	Over 4 years	Applies to "Special Professionals"- artist, composer, writer, inventor, performer, production associate or sports person.
Austria	Over 3 years	
Bulgaria	Over 1-4 years	Not for performing artists and for income from art only
Canada	Over 7 years	Via purchase of annuity
Finland	Over 2 or more years	With prerequisite clauses re amount and share of total income
France	Over 3 years	
Germany	Over 3 years	Must be previous and following years in which work is carried out
Greece	Over 4 years	Only for visual artists
Luxembourg	Over 4 years	
Netherlands	Over 3 years	
Norway	Over 3 years	Only for visual artists
Serbia	Max 5 years	
Slovakia	Max 3 years	
Northern Ireland/ UK	Average profits over 2 years	Must be previous and following year (and profits of one tax year must be less than 75% of those in the other year)

Source: Council of Europe/ERICarts (2009), Australian Tax Office (2009); Institut de la Statistique Québec (2009)

The Canadian income averaging scheme in Table 3.1 is slightly more complex. Introduced in 2004, self-employed artists can purchase income averaging annuities and spread tax due on artistic income in excess of \$CDN 60,000 over a period of up to seven years, with the stipulation that the deduction itself cannot exceed \$CDN 15,000. The scheme aims to help artists save money for those years when they earn less, by purchasing annuities in a “good year”, then having them paid out in equal and regular payments in a period not exceeding seven years. (The artist pays tax on the income from the annuity at the regular rate, but on smaller sums over a longer period.)

3.2.4 VAT Deductions

Fiscal policies can stimulate demand for artists’ goods and services by reducing their final (tax-inclusive) price or other methods to make them preferred forms of consumption or of holding wealth. VAT is a tax on the exchange of goods and services and is levied on the “value added” that results from each exchange. There are generally three levels of VAT applied to artistic goods and services: the regular rate, a reduced rate, or a zero rate. A number of countries provide for a reduced or zero rate of VAT on certain art sales or activities to encourage demand and production.

In Germany, for example, a reduced rate of 7% applies to the sale of art objects and copyright income versus the regular 15%. In Austria, a reduced rate (10%) applies to turnover related to artistic activities, cinema, theatre and concert tickets, museums, books and some other cultural activities. In Belgium, a lower rate of 6% applies to nearly all cultural goods (including magazines, books, original works of art, and collector's objects) and services (tickets for productions, copyright).

In Denmark, the standard rate of VAT on cultural services and goods is 25%, but exemptions are allowed. For example, in a first-time sale of an artist's own work, the artist and his/her heirs may sell VAT-entitled works at a reduced price corresponding to 20% of the VAT taxation base, and do not have to register for VAT when the sale does not exceed a certain amount. Fees from writing and composing, as well as from other artistic activities, are exempt from VAT.

In Norway, “cultural services” are exempt from VAT, including performances and many ancillary services involved in their delivery. Some countries differentiate between artforms, such as Spain, where goods and services produced by actors and performing artists apply a reduced levy of 7% (versus a standard 16%), whereas services from writers, composers or visual artists, related to authors’ rights, are exempt from VAT.

A sample of different VAT systems is shown in Table 3.2. In most countries, artists (or arts institutions) have to earn a certain level of income before they are obliged to charge VAT on their sales. In the UK, for example, although there are few VAT exemptions (with the notable exception of some exemptions in the book sector), the VAT threshold for sales of products was £68,000 in 2009, meaning that many artists did not have to charge VAT on their sales.

Table 3.2: Examples of Standard and Reduced VAT Rates for Self-Employed Artists			
Country	Standard VAT Rate	Deductions for Artists	Conditions
Austria	20%	10%	For literary writers
Belgium	21%	6%	For writers, composers, visual artists and performing artist (and some exempt)
Denmark	25%	Exempt	Writers, composers and visual artists
Finland	22%	8%/Exempt	8% for visual artists and income from authors rights exempt
France	19.6%	5.5%	Writers, composers and visual artists (and some exempt)
Germany	16%	7%	For writers, composers, visual artists
Greece	19%	9%	For writers, composers, visual artists
Hungary	20%	5%	For artistic and literary creations
Luxembourg	15%	3%/6%	Writers, composers/visual artists
Netherlands	19%	6%/Exempt	Exemptions on artist services for writers and composers, 6% on first sales of visual artists
Norway	25%	Exempt	Professional artistic activities
Portugal	21%	5%/Exempt	Exemptions on artist services for writers and composers, 5% on works and publications of visual artists, writers and composers
Spain	16%	7%/Exempt	Exemptions on services of artists/authors, 7% on some artists sales
Switzerland	7.6%	Exempt	For writers, composers, visual artists

Source: Council of Europe/ERICarts (2009)

A limitation of supports through the VAT system is that economically less successful artists – who are unregistered for VAT – still pay VAT on purchases of materials but have no right to pass the VAT element on to purchasers of their works unlike higher earning VAT-registered artists.

3.3 Social Welfare Schemes relating to Work and Unemployment

Because artist work patterns may involve sporadic employment, periods of unemployment, unavoidable mobility and a need to devote unpaid time to research and personal artistic development, many artists encounter challenges with the social welfare system. To help ensure that artists receive social protection, some countries have special measures for self-employed artists and certain artforms. Three examples of such measures are discussed below.

3.3.1 Künstlersozialkasse (Germany)

A compulsory insurance scheme for freelance writers, visual artists and performing artists was introduced in Germany in 1981 with *Künstlersozialversicherungsgesetz* (“social insurance law regarding artists”) offering comprehensive social security to self-employed artists. Similar to the structure for most German employees, self-employed artists become members of a subsidised national health and pension insurance plan: the Artists' Social Insurance Fund (*Künstlersozialkasse* or *KSK*). Artists pay half of their contributions, while employers and government pay the other half. Artists' employers or “exploiters of art” (such as publishers, record companies, or galleries) contribute 30%, with 20% coming from the federal government.

In practice, each individual artist pays a monthly contribution depending on their income. To be included in the fund, artists must earn over €3,900 to ensure they are professional artists. There are currently 160,000 artists covered under the legislation. Employers then pay a percentage of each invoice received from an artist to the fund. This percentage was reduced to 4.9% in 2008 and was to fall to 3.9% in 2010.

The definition of artistic services covered by the law is broad and includes photographers, photographic models, acrobats, illustrators, journalists, magicians, voiceover artists, entertainers and other artists. Administrators of the fund seek out companies suspected of using these services without reporting them and are entitled to seek retrospective payment of contributions.

3.3.2 Artists' Work and Income Act (WWIK) (Netherlands)

The Artists' Work and Income Scheme Act (WWIK) was set up to provide financial support for artists with a low income in the Netherlands. This support, which can amount to 70% of the guaranteed minimum income, is provided for a maximum of 48 months over a maximum period of 10 years to enable the artist to build up a profitable professional practice. In February 2010, monthly gross WWIK payments for a single person were €733 and for married or co-habiting couples were €1,082³⁰. An artist in the WWIK may also earn up to 125% of the guaranteed minimum income by doing extra work. Expenses related to artistic production can be deducted from earnings before these are set against the benefit.

³⁰ Ministerie van Sociale Zaken en Werkgelegenheid (2009)

New and emerging artists can use the WWIK benefit while they build a profitable professional practice, and it can help established artists cope with a temporary drop in income. A feature of the scheme is that artists who become unemployed are not obliged to apply for jobs and do not have to accept inappropriate work. They also have free access to support services, including training, counselling and coaching.

Kunstenaars, Cultuur en Ondernemerschap (or Kunstenaars & CO), is a Dutch non-profit organisation that reviews the professional status of artists who want to use the WWIK. The scheme is open to practicing professional artists and this is assessed by criteria such as having completed a course at an art academy or being professionally active as an artist. To prevent abuse, artists are screened twice a year: at the end of each calendar year the central municipality where the artist works carries out a legitimacy test to determine whether the artist meets the incremental income requirements; and Kunstenaars&CO re-screens on “professionalism” every year.

For established artists, certain income criteria must be met for an artist to be eligible and maintain benefits. For the 12 months prior to application for benefits, an artist must earn at least €1,200 in 2010 (excluding VAT and work expenses) and, to remain eligible, income development is reviewed every 12 months on the basis of an increasing requirement: €2,800 after the first 12 months, €4,400 after 24 months, and €6,000 after 36 months. This income can come from arts or non-arts work.

Under the regular Dutch social welfare system, an unemployed person must take up a job after six months on benefits. However, artists have an exemption from this and the WWIK can be claimed for up to four years over a ten-year period. This does not need to be an unbroken period.³¹

3.3.3 Unemployment Insurance for Intermittent Artists (France)

In France, unemployment and social insurance depend on the contractual relationship between worker and employer: if a contract exists, the employee comes under the general social security scheme for salaried workers and, if not, they are covered by a special scheme. The term ‘intermittence’ is an employment status to describe many performing artists due to the intermittent nature of their work, and these workers can access a specific unemployment insurance scheme designed to meet their needs.

Since 1973, any performing artist working professionally in the public domain is presumed to be engaged under a contract of employment. Artists classed as intermittent workers (as opposed to those on long-term contracts) are protected through a fund that takes account of their shorter, interrupted periods of work with a variety of different employers. Employers and workers contribute to this fund.

To access social security benefits from this fund, an artist must complete a specified number of hours in any one year (507 hours in 2009). Periods of training, education, sick leave and maternity leave are included in calculating hours. The number of hours that ‘intermittents’ need to accrue is significantly lower than in other professions, and

³¹ More information is available via Kunstenaars & CO, at www.kunstenaarsenco.nl/wwik

the scheme provides a higher degree of flexibility, including allowing artists to sign new contracts while still being compensated by the fund. French unemployment benefits are calculated as a percentage of the artists' previous earnings and cannot exceed 75% of the daily reference salary calculated from previous earnings.

The fund is open to French and foreign artists in France and has led to an inflow of artists choosing to live in France. In 2003, stricter criteria were introduced to try to limit the number of beneficiaries and the benefit period for payment from the scheme was reduced. The benefit period was further amended in 2007 so the period over which the 507 hours must be worked to qualify for the exemption was reduced to 10.5 months for artists under the scheme and 10 months for technicians, with the maximum period for receiving the benefit reduced to eight months.³²

3.4 Measures relating to Pensions and Retirement

A number of countries provide social security measures for artists around pensions and retirement. For example, special pension schemes for artists are available in Germany (via the KSK), Italy (via ENPALS), France, Finland and Austria.

Countries may offer pension supplements to artists with conditions related to income levels. In Austria, the 2001 Law on Social Security for Artists set up a Social Security Insurance Fund for Artists which grants artists a pension supplement of up to €85.50 per month if their annual income from artistic activity is at least €4,094 and the sum of all their income does not exceed €19,622 annually. This supplement is based on self-evaluation of future income, and if either minimum or maximum limits are not achieved, or are exceeded, the supplement has to be paid back. There are a number of criteria that must be met to receive the supplement, including being specifically trained in their artform or being an arts-based university graduate. According to Council of Europe/ERICarts (2006), some 5,000 artists receive the supplement.

In many countries, pension schemes are operated by genre-specific unions and organisations and may be designed to suit the needs of that artform. For example, an early retirement fund is available to dancers in the UK who are employed by larger ballet and dance companies. The company makes a contribution of around 5.5% and the dancer makes a contribution of around 4%. The fund allows dancers to retire after the age of 35, and they can continue paying into the scheme if they become freelance, although there is no longer an employer contribution (see Zemans, 2007).

In some countries, special state pensions are awarded in recognition of the achievements of national artists.³³ For example, in Finland the government awards 35 full supplementary artists' pensions each year in recognition of particular achievements of creative or performing artists. In Denmark, life-long grants are awarded to artists and are income-linked based on previous earnings. In Sweden, income guarantees are given to selected artists, who have work of high quality that is considered important for Swedish cultural life. The guarantee is geared to the price

³² See also <http://demandeur-emploi.assedic.fr/info-de/article/497/539/intermittent-du-spectacle>

³³ These are similar in some cases to the 'Cnuas' awarded by Aosdána in the Republic of Ireland. See also Zemans (2007) in relation to these awards

index and assures the artist of an annual minimum income equivalent to around €20,000 through a state subsidy that is dependent on the artist's own income.

Slovenia offers two such schemes to retired artists: an "exceptional pension" of an honorary nature which, as the name suggests, is granted to exceptional artists who have made a contribution to the arts or society in general, and a "republican recognition" which is a special supplement to the artist's pension. The exceptional pension provides a top-up of the artist's regular pension and is held by around 200 artists and the "republican recognition" is a social security measure that can be accessed by retired artists or cultural workers who meet certain criteria and is designed to bridge the difference between the artist's pension and 35% of the highest pension basis. The Council of Europe/ERICarts (2006) reports that a decision on whether an artist can be included in the scheme is based on an evaluation of the artist's work and its importance for Slovene culture.

Some countries take alternative approaches to assisting retired artists such as providing housing or other resources. In Canada, the Performing Arts Lodge foundation provides affordable housing and care for older performing artists and associates.³⁴ Similarly, the Actors Fund of America provides subsidises the Lillian Booth Actors' Home in New Jersey, which provides assisted living and nursing care to entertainment professionals. To enter the facility, artists must be over 60 years and have worked professionally for at least 20 years in the industry with annual earnings of at least \$2,000 for ten of those, with some exceptions made for dancers who had to retire early or others forced to retire through disability or other circumstances.³⁵ There are further examples of such homes in the US, Europe and elsewhere, both privately and publicly funded.

3.5 Other Direct and Indirect State Supports for Artists

To tackle issues related to low incomes in the arts, many governments subsidise artists' incomes using different channels and methods.

Measures of *direct support* include grants and awards, prizes, scholarships, funding or contributions to costs (e.g. to print catalogues, run studios or towards travel) and also through the purchase and commissioning of art works and services.³⁶

Many governments also fund or part-fund education, training and development schemes to support artists. Some governments have special funds that support artists through public sector projects, e.g. the French "1% for Arts" scheme that ensures that a proportion of the funds spent on the construction, renovation or extension of a local or national public building is reserved for a contemporary art work conceived for the building in question³⁷.

³⁴ See www.palcanada.org

³⁵ See http://new.actorsfund.org/services/Health_Care_and_Health_Insurance/Lillian_Booth_Home

³⁶ A summary of some of the main forms of direct aid, and available tax incentives, is given in Council of Europe/ERICarts (2009)

³⁷ The Republic of Ireland has a similar scheme (Percent for Art Scheme) – see Chapter 4

Governments support the arts *indirectly* through the fiscal and regulatory systems, for example by offering tax incentives for donations to arts institutions, or through quotas and other measures designed to protect the income of artists.

Tax incentives related to artists usually shift the focus of support from supply to demand, with greater responsibility given to channelling aid from the public. Examples of these incentives are found in most countries in some form to encourage private giving or donating to certain organisations, including arts institutions and organisations. Such incentives link private funds to the arts sector by making it more attractive for individuals to purchase art or donate cash, property and other goods and capital to the arts. The precise tax treatment of donations varies by country but usually requires the arts institution or recipient to be a non-profit body. These incentives indirectly support artists by boosting demand, assisting arts institutions in functioning, offering space in which artists can work and through other mechanisms.

Philanthropic organisations and individuals as well as corporate supporters play a critical role in some countries in supporting the arts. There are a number of tax schemes in place to encourage private support such as the UK's Gift Aid Scheme (see Chapter 4) or the Cultural Gifts Programme in Australia. Venture philanthropy is common in certain countries such as the US, where the model applied is effectively built around funding arts organisations with not only financial resources but with management and technical support. An overwhelming trend in the US and elsewhere however, with a few notable exceptions, is that private individuals are willing to fund the arts but do not do so to the same extent as other sectors (health, education and the environment).³⁸

There are international differences regarding the rates and limits of tax deductions or credits available, the artists or donors that qualify for relief, procedures for obtaining relief, and requirements for compliance. The Art Fund (2007) reports that, in the Netherlands, for example, when an individual holds a piece of art for their personal enjoyment (and not for investment), these works are not considered taxable property for assessing income tax or are "tax exempt". This makes it more financially attractive to hold wealth in the form of art and encourages investment in it.

Many countries have threshold levels below which donations are eligible for tax relief as well as upper limits above which incentives cannot be claimed.³⁹ For example, again in the Netherlands, donations of 1% to 10% of gross income are eligible for a tax deduction whereas, in Germany, donations are free of income tax up to 20%. In France, the value of taxable income that can be deducted is up to 20%, but donors can only deduct 60% of the value of their donation. In the UK, individuals can make a tax-deductible gift of any amount if donations are through Gift Aid or payroll giving schemes and, in Australia, there is a low threshold with donations over AUS\$2 eligible for a tax deduction up to the full value of the gift. The Canadian system offers tax credits from 17% to 29% depending on the value of the donation, and these can be received on donations up to a value of 75% of annual taxable income. In the US, all charitable donations are fully tax deductible and, since 2000, Italy allows the deductibility of cash donations to institutions operating in cultural sectors.

³⁸ A discussion on philanthropy and the arts is provided in Venture Philanthropy Ireland (2008).

³⁹ Information on tax deductions is available from the tax departments of relevant national governments

Governments may also use *regulatory measures* to support artists and the markets for the works and services they produce. Examples of such measures are quotas and royalty regulations.

Quotas

Many governments have content quotas on television, radio, film, theatre and other outlets. These often set an upper limit on the amount of foreign or commercial content broadcast or performed, or a lower limit on the amount of local, regional, national or topic-specific content to be maintained. They are designed to support local and national productions and the artists that create and perform in them and, in some cases, to promote specific cultural content.

For example, Screen Australia (2009) reports that the Australian Content Standard 2005 requires that a minimum of 55% of the content of commercial broadcasting must be Australian (between 6am and midnight), with at least 20 hours of Australian-made documentaries per year. Similar legislation exists in Canada, which requires radio and television broadcasters to ensure a certain percentage of their content (35% for music and up to 60% for television) is written, produced, presented or otherwise contributed to by Canadians. This aims to support Canadian writers, composers, film makers and performers, as well as promote an independent Canadian popular culture.

Most EU countries have both European and national content rules. For example, the EU's 1989 *Television Without Frontiers Directive* contained provisions to ensure that Member States provide a certain level of European content.⁴⁰ Some countries go beyond the directive and have additional national content quotas. For example, in France, at least 60% of films broadcast by television networks must be European productions, with at least 40% including original French language content. Private radio station must also include a minimum of 40% of their content as French language songs (or songs performed in a regional language in use in France). The main public radio station, Radio France, is not bound by this regulation but its constitution says that it should "give priority to French language songs in its variety programmes and endeavour to promote fresh talent". In the UK, the Broadcasting Act 1990 requires the main public television channels such as BBC, the ITV companies, Channel 4 and Channel 5 to devote at least 25% of qualifying programming time to broadcasting independent European productions (above the 10% quota in place at the EU level).⁴¹

While content quotas can benefit local artists, they are also subject to criticism. They can be seen as protectionist and may be ineffective in supporting emerging artists. They may also increase broadcasters' costs and thereby depress the number of broadcast hours produced.

Royalties

Another method of regulating the market is via protection of artists' legal and intellectual property rights. Two common examples of such regulatory measures are

⁴⁰ There were plans in 2009 to replace this Directive with the Audiovisual Media Services Directive, which includes digital media. See http://ec.europa.eu/avpolicy/reg/avms/index_en.htm

⁴¹ Council of Europe/ERICarts (2009)

copyright law (for writers, composers, performers, visual artists and others) and resale royalties for visual artists.

Copyright legislation gives artists (and their heirs for around 70 years) the right to collect income (in a lump sum or via periodic payments) whenever works are reproduced, reprinted or replayed in the public domain. In Europe, there have been attempts to harmonise copyright via a number of directives, and while some common terms are now enforced, there is still a variety of measures in place, especially as between common and civil law countries.

National regulations in the EU differ on the basis of requirements, exceptions, enforcement and infringement and its consequences. National laws also set out some of the rules in relation to societies and bodies that can collect royalty payments associated with these rights. As the task of identifying the use of copyright works and collecting payments would be too costly or beyond the capacity of most individual creators and publishers, many copyright owners and users (with the endorsement of national governments) have turned to collective administration schemes, where a specialist body acts on behalf of individual owners. Collecting societies may offer associated services to artists, such as legal advice. States also differ as to whether rights are collected by one or several societies, with some countries such as Austria and Italy providing a legal monopoly.⁴²

An addition to the copyright legislation in Europe is resale royalties or “droit de suite” for visual artists. These relate to the right of visual artists to receive a percentage of the revenue from the resale of their works in the art market, whenever works are resold by commercial dealers or auctioneers. In 2006, EU Directive 2001/84EC was introduced, with the aim of imposing a uniform system of artists’ resale rights (a tax on art resales to benefit artists and their heirs). The Directive introduced the right in some countries such as Ireland and the UK for the first time, and obliged others to change existing arrangements to conform to the terms of the Directive.

The EU Directive allows for the introduction of royalties on the basis of a sliding scale starting at 4% or 5% for works of art over either €1,000 or €3,000 to 0.25% on works worth over €500,000 or to a maximum of €12,500. The ceiling on the royalty means there is no additional levy when the sale price exceeds around €2 million. While the Directive was intended to level the playing field in Europe, certain options were reserved in the legislation for countries to enforce individually as they saw fit. The most important optional clauses centred on:

1. The “maximum minimum” sales price threshold: Article 3 of the Directive provides a minimum sales price of €3,000 for works of art to be liable to royalties. Member States were allowed to go beyond the terms of the Directive and impose a lower threshold for eligible works, such as €1,000. This option was taken up by the UK, Europe’s largest art market.
2. Member States could choose to apply a rate of 5% for the portion of the sales price in the lowest price band (a) up to €50,000, instead of the 4% rate

⁴² A discussion of the advantages and disadvantages to monopolies versus competition in collecting societies is given in Handke and Towse (2007)

indicated in the Article 4 of the Directive. Ireland, the UK and most Member States kept the rate of 4%.

3. Member States also had the option to decide whether to allow sales of deceased artists to be excluded until 2012; countries introducing the royalty for the first time such as the UK and ROI opted to include only living artists in the scheme initially.

Large art markets such as the US have never collected or recognised resale royalty legislation, with the exception of California, which has a levy in place, although its collection and distribution to artists is sporadic.

Although resale rights aim to boost artists' incomes, like quotas, they can help more successful visual artists most, and may not benefit emerging artists so much as they apply to second sales of works (rather than primary sales from the artist or via their gallery or agent).⁴³

3.6 Conclusions

The economic case for government intervention to support the arts is accepted in most developed countries. In Europe, the rise in the number of artists cited in Chapter 2, especially in the 1970s and 1980s, has been attributed by Menger (2006) and others to a growth in federal and local government support leading to the expansion of the non-profit sector which provides education and training for artists as well as institutions and policies to conserve cultural heritage. Public spending on cultural industries as well as on non-arts areas such as the regeneration of urban centres or the development of local communities has also created new opportunities for artistic employment.

The case for supporting the arts, combined with specific features of the working lives of artists, has led to a range of schemes and interventions designed to support individual artists and the markets in which they operate. Chapter 3 has described a number of these interventions including schemes operated through the income tax and VAT systems, social security measures relating to employment and unemployment patterns and supports for retired artists, and other direct and indirect measures provided by governments. Many of these schemes address issues faced by artists in their working lives although it impossible to evaluate fully the effectiveness of a country's response without evaluating all of the measures in place on aggregate and their interactions with each other and with other non-arts policies and programmes.

Despite the measures described, artists in many countries still face difficult working lives. Also, where schemes exist, some target specific artforms or sectors, which can leave some artists relatively better off without reaching others. Many schemes such as royalties and some tax-related programmes by their nature benefit more established artists most, while leaving those that may have higher needs (e.g. emerging artists) with less assistance. A further issue is that, while Chapter 2 identified common challenges facing many artists, the diversity within the arts can make sector-wide solutions to these challenges hard to develop.

⁴³ For a discussion of the economic case for and against resale rights see McAndrew (2007)

Chapter 4: Arts and Socio-Economic Contexts in Republic of Ireland and Northern Ireland

4.1 Introduction

Chapter 4 provides information on the arts and socio-economic contexts in the Republic of Ireland (ROI) and Northern Ireland (NI). It presents information on the institutional contexts for the arts, key legislation underpinning the arts and key interventions to support artists, especially those managed by the two Arts Councils. The chapter discusses the increased emphasis on the role of the arts as regards their economic benefits and their role in other areas of public policy, presents information on previous studies on artist living and working conditions in ROI and NI and ends with information on general income levels in ROI and NI. Given the scope of the chapter, it is selective in nature and in the main discusses the general arts environment rather than individual artform areas⁴⁴.

4.2 Arts Regulatory and Support Framework – Republic of Ireland

4.2.1 Institutional Framework

In ROI, the Department of Arts, Culture and the Gaeltacht was established in 1993, giving the arts full ministerial representation. This department, called the Department of Arts, Sport and Tourism from 2002 to 2010 (when it became the Department of Tourism, Culture and Sport), is responsible for policies related to the arts, Irish art abroad, public art, the film industry, capital development and national cultural institutions. It introduced the 2003 Arts Act which sets out the functions and powers of the Arts Council and of local authorities in relation to the arts.

The Department's aim is 'to provide an appropriate resource, policy and legislative framework to support the stimulation and development of the arts in Ireland'. Its 2009 financial allocation to arts and culture was €178m, of which around 40% was allocated to the Arts Council, 11% to the Irish Film Board, 2-3% to Culture Ireland and the rest to other arts and cultural institutions, capital development programmes and the ACCESS programme which assists in providing quality cultural spaces.

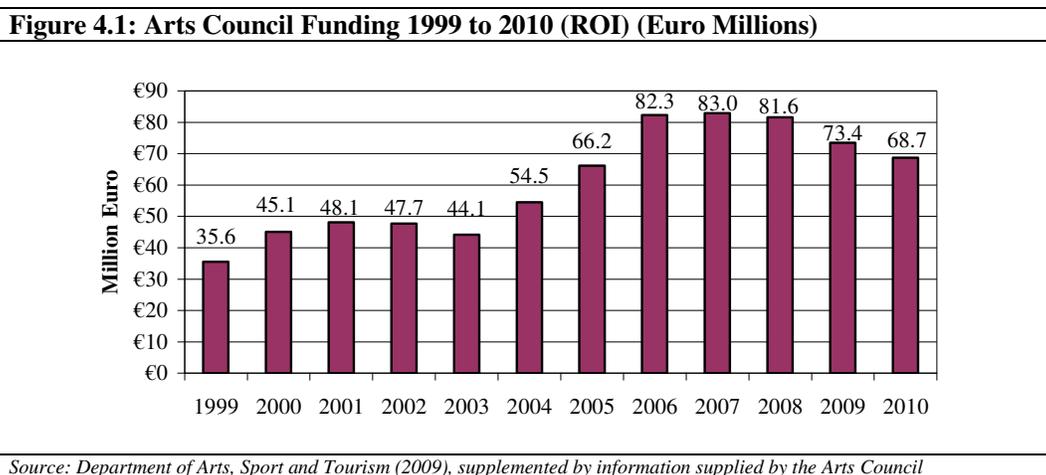
State support for the arts is primarily channelled through the Arts Council / An Comhairle Ealaíon, the national agency for developing the arts. The Council provides supports to individual artists and arts organisations and others that develop and promote the arts. Its support framework includes financial assistance, policy, information and advice, research and advocacy, and other initiatives. Its core functions under the Arts Act 2003 are to: stimulate public interest in the arts; promote

⁴⁴ Also, in relation to interventions to support artists, the focus of the chapter is on public interventions to support artists. Most artists would also have commercial relationships, e.g. with music promoters, art galleries, theatre companies or through the sale of their work and labour. These wider relationships (outside the scope of this study) provide a further context for the careers of artists in ROI and NI

knowledge, appreciation and practice of the arts; assist in improving standards in the arts; and advise the Minister and other public bodies on the arts.

The Council's goals and strategies are outlined in its strategy for 2006-10, *Partnership for the Arts*, developed in consultation with the arts community and other key informants. This confirms a strong role in supporting artists to realise their artistic objectives, and aims to improve direct incomes and other practical supports for artists to enhance their living and working conditions.

Arts Council funding comes from the Exchequer and the National Lottery and Figure 4.1 shows its level of funding between 1999 and 2010. It shows that the Council's funding increased strongly in the years from 2003-07, coinciding with strong national economic growth and high levels of government tax revenues. However, 2008-10 have seen funding fall in the context of national retrenchment of public finances.



Public expenditure on arts-related and cultural activities is not channelled just through the Arts Council and a description of all the different departments and agencies involved in arts and culture is outside the scope of this report. However, other key organisations that assist artists include Culture Ireland, which promotes Irish arts and artists overseas; the Irish Film Board/Bord Scannán na hÉireann, the national development agency for the film industry; and Ealaín na Gaeltachta, which promotes the arts in the Gaeltacht (or Irish language) parts of ROI, and which is funded jointly by the Arts Council and Údarás na Gaeltachta.

Local authorities play an important role in the development of the arts in Ireland, working in partnership with the Arts Council under principles of co-operation and subsidiarity. Historically, local authorities had a relatively small role in total national arts funding but this has changed significantly in the past two decades. For example, all local authorities have Arts Officers and the majority have an arts office with a number of professional staff, sometimes with a specialist function in an area like public art, youth arts or community arts. The preparation of local authority arts plans has produced a more significant aggregate contribution to arts policy as well as greater links to other key programmes in local areas. A liaison group was established between the Arts Council and the County and City Managers' Association to address

key issues of policy making and partnership at a local level as part of the key objectives pursued by the Arts Council under *Partnership for the Arts 2006-2010*.

While outside the scope of the study, educational institutions also represent an important part of the ROI arts framework. The Arts Council's (2007) Arts in Education Directory lists 108 arts organizations, 29 local authorities and 10 cultural institutions as working with primary and second level schools in that year, and efforts to increase the role of the arts in education continue⁴⁵. Third-level arts education varies by artform area and is strongest in relation to the visual arts, with a network of art colleges in the main urban areas, but weak in relation to the performing arts.

4.2.2 Legal Framework

The Arts Act 2003 is the key ROI legislation governing the arts. It defines the arts and sets out the role and function of the Minister, local authorities and the Arts Council.

Other important legislation underpinning the arts in ROI includes the following:

- *The Finance Act 1969* introduced a tax exemption for some self-employed artists. This provides an exemption on certain earnings of writers, composers and artists who qualify as Irish resident artists as defined by the Revenue Commissioners, who are empowered to determine that certain works are "original" and "creative", with "artistic merit". These include books or other writing; a play; a musical composition; or a work of fine art such as a painting or sculpture.

- *The Copyright and Related Rights Act 2000* provides protection for artists for literary, dramatic, musical and other artistic works, giving exclusive rights to authorize the copying, distribution and making available to the public of the work for 70 years. The Act also covers related rights including neighbouring rights, performers' rights and artists' moral rights.

- *Artists Resale Rights Directive 2001/84/EC* of September 2001 relates to resale rights for the benefit of the author of an original work of art. This Directive in copyright law was incorporated into ROI law in 2006, and entitles living artists to a royalty each time their work is resold (i.e. sold for second time, rather than directly by the artist) by an auction house, gallery or dealer. It currently applies to living artists but there are plans to extend it to heirs (for 70 years after an artist's death) from 2011.

- *The Broadcasting (Funding) Act 2003* provides for a grants scheme to support cultural and heritage programming, including Irish language programming.

- *The Film Board Act 1980* established the Irish Film Board. Tax relief is available to support films where investors can claim relief on share subscriptions in qualifying production companies. The *2006 Finance Act* increased the amounts of money that may be raised under the scheme as well as bringing up the maximum percentage of a project budget that can be raised.

⁴⁵ Arts Council (2008) Points of Alignment: Report of Special Committee on the Arts and Education

In terms of labour and employment legislation, ROI artists are subject to the same laws as other citizens. Self-employed artists (and other self-employed workers) are not entitled to certain short-term social welfare benefits and much of the employment protection legislation only applies to employees.

First introduced in the *Social Welfare Act* in 1988, self-employed workers aged 16-66 years with earnings over a specified amount (€3,174 in 2009) must deduct Pay Related Social Insurance or PRSI of 3% on their total income (or €253, whichever is greater). The PRSI contribution is made up of social insurance and a health levy, the former going to the social insurance fund, which helps finance Social Welfare benefits and pensions, and the latter going to the Department of Health and Children to help fund health services. In 2009, self-employed people had to pay (in addition to the 3% PRSI) a health levy at an annualised rate of 3.33% on earnings up to €75,036 and higher proportions thereafter. While there is an earning ceiling on PRSI contributions for employees, there has been none for self-employed workers since 2001.

There are no specific social security frameworks for artists. Self-employed artists can apply for Jobseeker's Allowance if their income falls below the level of the social welfare benefit as determined by a means test, and they can show they are available for and seeking work. (These criteria can pose difficulties for artists who, once unemployed, may be urged to take up non-artistic work or face losing benefits.) In 2009, this benefit was worth approximately €204 per week and, unlike Jobseeker's Benefit (which is linked to having paid a certain type of PRSI contributions), earned income can cause a reduction in the weekly payment. Self-employed artists (and other self-employed workers) that have paid PRSI contributions are entitled to a range of benefits are available, with entitlements subject to different conditions.

Self-employed "creative" workers can, under certain circumstances, benefit from the tax-exemption provision mentioned above. This applies to creative artists (defined as including writers, visual artists and composers and excluding performing artists) who qualify for residency in ROI. Any earnings from sales or copyright fees from these artists' works are exempt from income taxes from the year in which the claim is made. These artists still pay PRSI and a national income levy introduced in 2009. When an application is made for tax exemption, the Revenue Commissioners must determine that the work is original and creative and generally recognised as having cultural or artistic merit.

The Revenue Commissioners publish a list of artists who receive the exemption and, from Q2 2003 to Q3 2009, 3,034 artists received favourable determinations. The largest category was for visual artists, representing a 54% share. The most common works given the exemption were paintings and sculptures (in terms of number of artists, not by the value of income exempt). Data on the cost of the exemption to the exchequer, which is published with a time lag, shows its cost was just over €60m in 2006, having almost doubled over a three year period. In 2007, relief was limited for higher earning artists, which affected artists with adjusted annual income of over €250,000 – this was reduced to €125,000 from 2010.

The exemption does not extend to value added tax (VAT). All artists are obliged to register for, and charge, VAT on works sold in ROI if their total sales of art work or turnover exceeds €75,000 in any 12 month period (or €37,500 for supply of artistic

services). Certain VAT reductions and exemptions apply, e.g. to income from activities such as providing art classes, the promotion of, or admission to, live theatrical performances (where no food or drink is available) and payments in respect of *droit de suite* or the visual artists' resale right. Artists selling works or services to VAT registered buyers in the EU can also charge zero VAT, and sales of books and periodicals are VAT-exempt.

4.2.3 Funding for ROI Artists

Direct Aid to Artists

The Arts Council runs a programme of direct financial support to artists for all categories of artists and artforms. It also provides financial assistance to arts-related organisations through its grant making programmes and these organisations provide employment and other supports to individual artists including information and advice, training, networking, marketing and dissemination, and advocacy⁴⁶.

The Council's direct funding for artists includes bursaries, project awards, residencies and commissions. These include general financial support to artists and awards tailored to specific activities such as travel and training. Some general awards open to artists born or resident in ROI in 2009 are listed in Table 4.1.

Table 4.1: Types and Range of Awards to Artists by The Arts Council (ROI), 2009		
Award	Brief Description	Max. Awarded
Travel and Training Award	To support training, networking and other professional development opportunities through international travel.	€12,000
Bursary Award	To support professional artists in developing their arts practice, through providing time and resources including provision of space, equipment and facilities	€15,000
Commissions Award	To facilitate creative partnerships between commissioners of art works and artists that lead to new work or repertoire renewal	€10,000
Projects: New Work Award	To facilitate the development and production of innovative and challenging new work or working processes.	€50,000
Projects: Once-Off Award	To support ambitious, high-quality, stand-alone initiatives that deliver a presentation to or an engagement with an audience or public.	€100,000
Deis	Scheme to support traditional arts projects or projects involving collaboration between the traditional arts and other artforms.	€50,000

Source: The Arts Council (2009)

In addition to these awards, there are awards and funded international residencies for specific artforms such as film, music (composers and performers), literature, visual arts, and architecture.

⁴⁶ As mentioned, other ROI organisations also support the arts so, besides the Arts Council, there may be further funding channels available

Funding allocated by the Council in 2009 under a number of awards programmes open to individual artists, and the numbers of recipients, are shown in Table 4.2.

Table 4.2: Arts Council Awards Accessible to Artists (ROI), 2009			
Award	Total Value Distributed	Average Award	No. of Recipients
Bursary Award	€1,322,672	€10,096	131
Commissions Award	€325,371	€6507	50
Deis	€423,110	€6936	61
Kevin Kieran Award	€25,000	€25,000	1
Projects: Once-off Award	€1,427,525	€33,988	42
Projects: New Work Award	€882,843	€20,071	40
Travel and Training Award	€419,500	€1,471	264
Young Ensembles Scheme	€140,772	€10,055	14

Source: Information supplied by the Arts Council

The awards in Table 4.2 are open to individual artists – many also benefit from Arts Council programmes that fund arts organisations. Key programmes in this regard (with 2009 funding amounts and recipient numbers) are the Small Festivals Scheme (€935,000 to 169 recipients); Annual Funding grants (over €17.7m to 167 recipients); Annual Programming Grants (just under €5m to 109 recipients); and grants to ‘Regularly Funded Organisations’ (over €27.3m to 75 recipients).

In addition, the Council supports funding schemes run in conjunction with other agencies and schemes that operated in this way in 2009 are shown below.

Table 4.3: Arts Council Schemes run in conjunction with Other Organisations (2009)		
Scheme	Operated by:	Max Award
Artist in the Community Scheme	Create	€10,000
Arts and Disability Awards	Arts and Disability Forum	€7,000
Documenting the Arts	Filmbase	€80,000 (incl. loan of €40,000)
Frameworks	Irish Film Board	€50,000
Writers in Prison Scheme	Dept. of Justice, Equality and Law Reform, Prison Education Service	€1,200 (per workshop)
Visual Artists in Prison Scheme	Dept. of Justice, Equality and Law Reform, Prison Education Service	€2,400 (per workshop)
Performance and Touring Award	Music Network	Unlimited
Music Recording Scheme	Music Network	€10,000
Artist in Youth Work Residency	National Youth Council of Ireland	€6,000
Kevin Kieran Award (architecture)	Office of Public Works	€50,000 (over 2 years)
Skidmore Jazz Studentship	Arts Council of NI	€2,500

Source: Information supplied by the Arts Council

The Arts Council is also responsible for Aosdána, an honours system for artists which was established in 1981 to encourage and assist artists to devote their energies fully to their art. Membership is gained by peer nomination and election, and is limited to 250 living artists who have produced a distinguished body of work. Membership is open to artists in the disciplines of architecture, choreography, literature, music and visual arts. Members are eligible under certain conditions for an annuity (called a *Cnuas*), payable for five years and renewable thereafter – its value in 2009 was €17,180.

Many local authority arts offices offer grants and bursaries to groups and individual artists. For example, Dublin City Council provides five annual arts bursaries of €4,000 to assist arts students and professional artists to develop their careers through further study or training or work on a specific project. Overall, however, while local authorities play a pivotal role in the provision of arts, their direct spending on artists tends to be discretionary and relatively low. One area where they have been active is in the provision of work spaces or other facilities for artists. A recent review of ROI workspaces for visual artists was noted that 21 of 34 principal country and city authorities had provided, or planned to provide, assistance to artists in both capital funding and maintenance, through converting buildings or through provision of workspaces as part of a larger venue or facility.⁴⁷ Local authorities also work closely with the Department of Tourism, Culture and Sport on administering the Per Cent for Art Scheme (see below).

Indirect Aid and Private Supports

Besides direct funding and subsidies, indirect supports offer artists assistance in areas such as providing equipment or studio space, training and advice, or assistance with specific tasks such as marketing or networking.

Fiscal Incentives

A number of government fiscal initiatives support the arts sector. The tax incentive scheme for film mentioned above, for example, is operated by the Department of Tourism, Culture and Sport and the Irish Film Board, and supported 44 film projects in 2009. Other examples include the Department's *Business Expansion Scheme* for music, which offers tax relief to investors in new and emerging commercial musical acts or groups. The *Per Cent for Art Scheme* was initiated in 1985 and allows an arts component for public bodies delivering capital projects financed by the government, with a share of expenditure on art of €25,000 to €64,000, depending on project size. While historically the scheme has been associated with the visual arts, it is now used to commission artists working across a wide range of practices and artforms.

Tax relief is available under certain circumstance for individuals who donate directly to arts institutions or sponsor arts organisations and events. For example, under the *Taxes Consolidation Act, 1997* those who donate important national heritage items to approved national institutions can credit these donations against their liabilities for certain taxes. There are also capital gains tax exemptions for those who sell certain important works of art that have been displayed publically for over ten years.

Tax breaks are allowed in some circumstances for direct donations to eligible arts institutions; business sponsorship of an artist or arts organisation in exchange for promotion of the business; expenditure on buildings and gardens; gifts to the State; and provision of certain goods and services such as printing of programmes or tickets for performances. There are conditions for these donations to receive tax relief, the

⁴⁷ Arts Council funding remains the main source of funding for artists' workspaces. In 2008, €1.9m (£1.5m) in funding was provided by the Council to organisations providing workspaces for visual artists alone. See CHL Consulting (2009)

most important usually being that the recipient is an “eligible charity” or approved body by the Revenue Commissioners, and that the donor is resident in Ireland.

Private Sponsorship and Funding

Business to Arts organises partnerships between the corporate sector and arts organisation and its national arts sponsorship survey reported €15m in private sponsorship of the arts in 2005. A Deloitte (2008) survey of Irish arts and cultural institutions found that 12% of their annual turnover came from private and corporate sponsorship. According to Arts and Business (2009), this is about equal to UK private giving (at 13%) but lower than in the US (at around 40%).

There are a number of private awards outside the Arts Council, e.g. the Rooney Prize for young writers or the AIB Prize, an annual award giving support to an emerging artist of exceptional talent with the aim of helping to launch their national and international career. The Bank of Ireland Millennium Scholars Trust supports artists with talent and ability who, because of economic circumstances or other barriers, are prevented from reaching their educational potential. There are also specific funds, awards and prizes in individual artform areas.

Third-level Education

Some third-level institutions and academies run training courses to primary degree level and beyond for people interested in working in the arts and related industries. Third-level arts provision is somewhat fragmented and a network of universities, institutes and art colleges (such as the National College of Art and Design, the Royal Irish Academy of Music) in the major cities provide training in the visual arts and design. Performing arts have had a gap for education and training since the closing of the Acting Studies Course in Trinity College Dublin in 2006, although the College announced a new Academy for the Dramatic Arts in December 2009, to be developed with the Cathal Ryan Trust and London’s Royal Academy of Dramatic Art. This Academy plans to provide education and training for actors, directors, designers, playwrights, stage managers and technicians via undergraduate and postgrad courses.

4.3 Arts Regulatory and Support Framework – Northern Ireland

4.3.1 Institutional Framework

Support for the arts in Northern Ireland is underpinned by the NI Assembly and its institutions. The Assembly is the prime source of authority for devolved responsibilities, and has a dedicated Department for Culture, Arts and Leisure (DCAL). A statutory Departmental Committee for Culture, Arts and Leisure advises and assists the Minister in the formulation of policy and in the scrutiny of the Department’s work, and helps to initiate, consider and develop legislation.

DCAL is the main governing body for the arts in NI. It provides arts funding, sets policy and supports arts based initiatives, and its remit includes arts and creativity, museums, libraries, sport, inland waterways and fisheries, linguistic diversity, public

records and matters relating to the National Lottery. It is also responsible for raising the international profile of NI culture.

DCAL supports a number of non-departmental public bodies, including the Arts Council of Northern Ireland (ACNI); National Museums, Sport NI and the NI Museums Council. ACNI is the lead development agency for the arts in Northern Ireland. As the main provider of support for artists and arts organisations, it offers a broad range of funding through revenue and capital programmes and schemes. The five-year ACNI (2007) plan, *Creative Connections*, sets out its mission to ‘place the arts at the heart of social, economic and creative life’ in NI.

The ACNI receives funding from DCAL and the National Lottery. Its Annual Report and Accounts for 2008/09 noted that, for 2009/10, the ACNI received a basic DCAL revenue grant of £13.4m plus capital funding of £4.9m, giving a total of £18.3m. In January 2010, the NI Minister for Finance and Personnel announced funding cutbacks for government departments from April 2010, which was likely to lead to lower ACNI funding in 2010/11.

Besides the ACNI, institutions related to the arts in NI include *The Northern Ireland Screen Commission*, which promotes the screen industry, and NI as a film location. Its activities include funding and support services and facilities related to locations, exhibitions, audience development, education, training and business support. *The British Council* works the ACNI and DCAL to ensure the global promotion of NI creative output and to enhance the reputation of NI in the arts. The Council helps artists to develop events and collaborations that link artists and institutions around the world. Its work connects overseas audiences with arts work from NI, as well as showcasing work abroad and across the UK, and organising visits for international arts professionals to learn about NI artists and arts organisations. Other important NI arts bodies include *Craft NI*, the sector-led body for the development of the design-led contemporary craft industry, which is funded directly by ACNI.

4.3.2 Legal Framework

There is no over-arching legislative act governing NI culture and arts. DCAL was set up under the *Department’s (Northern Ireland) Order 1999*, and the Committee for Culture, Arts and Leisure was set up under Section 29 of the *Northern Ireland Act*.

The ACNI, the prime distributor of public funding for the arts, has been a statutory body since 1995. Its functions, aside from those mentioned above, include advising government departments on matters relating to the arts and advocacy for the arts to government and other stakeholders. In addition, the Council has statutory functions under the *National Lottery Act 1993*, as amended by the *National Lottery Act 1998*.

Other important legislation supporting aspects of the arts includes:

- *Gift Aid*. The UK Finance Acts of 2000 and 2002 established this scheme for tax efficient donations to charitable institutions, including arts organisations. Alterations to the scheme have been made in subsequent Finance Acts.

- *The UK 2006 Finance Act (Section 53)*. This refers to tax relief for film and sound recording – reliefs were modified in the *Finance Acts of 2008 and 2009*.
- *The Copyright Act (2002)*. Under UK law, an artist automatically has rights against unauthorised reproduction, public performance, broadcasting, rental and lending, issue to the public and adaptation of their work; and against importing, possessing, dealing with or providing means for unauthorised copies. The term of copyright is generally the life of the author plus 70 years.
- *Artists Resale Rights*. As in ROI, Directive 2001/84/EC was incorporated into UK law in 2006. While the UK was allowed a derogation to limit the resale right to the work of living artists; this is due to expire at the end of 2011.
- *Public Lending Right*. Set up in 1982, this gives registered authors royalties from a central government fund for loans of their books from UK public libraries – the scheme is operated by the NI library and education boards.

Additionally, artists are subject to general employment, health and safety, and equality legislation. There are no specific social security measures covering artists in NI and artists that are employees have tax and National Insurance deducted at source by the employer. Self-employed artists must pay their own tax and National Insurance as they fall due and complete self-assessment tax returns.

Self-employed artists pay Class 2 National Insurance contributions. These were levied at a flat rate of £2.40 per week in 2009/10 and entitle the artist to claim benefits as well as counting towards a basic state pension. If an artist's profits fall below the Small Earning Exemption (£5,075 in 2009/10), they can apply for an exemption from Class 2 National Insurance, but this may affect future benefits entitlements.

Self-employed artists also pay Class 4 contributions, although these do not count towards additional benefits. Class 4 contribution rates were calculated in 2009/10 on taxable business profits at 0% on profits to £5,715; 8% on profits from £5,715 to £43,875; and 1% on profits over £43,875.

Fiscal Incentives

The 2001 UK budget introduced a provision to allow artists to average their profits in successive tax years. This aims to help artists with fluctuating incomes and profits to smooth their tax liabilities and possibly reduce their total tax bill for the two years concerned. (The relief replaced previous reliefs available for artists to spread royalties and sums received for the sale of works of art.) Averaging does not help artists who pay tax at the highest marginal rate every year, but can reduce liabilities for those who pay tax at the basic rate one year and the higher rate the next, or if they are liable to tax one year but no tax the next. Profits to be averaged must be from the disposal of artistic works or royalties rather than service provision. Artistic works include paintings and sculptures but not craftwork such as furniture.⁴⁸

In general, NI awards and bursaries are subject to income taxes, with the exception of some unsolicited prizes awarded as a mark of distinction. Since 1978, 'Buying Time

⁴⁸ For full conditions, see www.hmrc.gov.uk/helpsheets/hs234.pdf

Awards’, which enable artists to take time off to develop their practice (rather than being focused around a specific project), have been tax exempt.

Movement of art to and from NI may generate a VAT liability. The export of art is not subject to VAT, and no VAT applies where art is moved to another EU Member State. If art goes outside the EU, countries may apply local import duties, e.g. if art is supplied into NI from a non-EU country such as the US, this gives rise to import VAT. In NI (and the rest of the EU), it is possible to delay or avoid payment of import VAT if works of art are imported temporarily, provided they are intended for re-export within a specified time (usually two years). When the item is sold, if the buyer exports it outside the EU, there is usually no VAT due.

In principle, every time a work of art is sold in the UK, where the sale is part of a business, VAT is charged at 17.5%. There are, however, special rules for second hand goods, including works of visual art. Sales by art dealers, galleries and auctioneers of second-hand movable goods, works of art, collectors’ items and antiques can use an arrangement known as the “margin scheme” so they effectively pay VAT on their profit margin.

The book sector is zero-rated for VAT purposes as are some artist supplies. In addition, since a 2002 European Court of Justice ruling, bodies administered on an ‘essentially voluntary’ basis are exempt from tax on admission charges – this includes theatres, museums and other cultural organisations.

4.3.3 Funding for NI Artists

In 2008/09, ACNI awards totalled £16.6m with the Annual Support for Organisations Programme (ASOP) the largest component by value, as shown in Table 4.4.

Table 4.4: Grants Awarded by ACNI in 2008/09 (NI)				
Programme Type	Total Funding	Average Grant	No. of Recipients	Fund Source
ASOP	£8,794,887	£137,420	64	Exchequer
Arts Development Fund	£332,646	£15,121	22	Exchequer
Buildings	£428,000	£214,000	2	Exchequer/ Lottery
Capacity Building	£300,000	£50,000	6	Lottery
Creative Industries	£283,560	£70,890	4	Exchequer
DCAL Capital Fund	£486,000	£162,000	3	Exchequer
Equipment	£203,825	£22,647	9	Exchequer
Public Art	£300,570	£50,095	6	Exchequer
Lottery Project Funding	£3,293,525	£35,871	101	Lottery
Musical Instruments	£149,311	£4,666	32	Exchequer
Re-Imaging: Small Grant	£977,351	£26,415	37	Lottery
SIAP	£150,511	£2,091	72	Exchequer/ Lottery
Other Grants	£875,000	£67,308	13	Exchequer/ Other

Source: Information supplied by ACNI

DCAL secured £5m to establish the *Creative Industries Innovation Fund*, to contribute to NI's cultural capital. The *Strategic Action Plan* and the *Creative Industries Innovation Fund* were launched in October 2008 and are administered by the ACNI.

Direct Aid to Artists

Awards to individual artists (via the Support for the Individual Artist Programme or SIAP) totalled £479,511 in 2009/10, with 221 recipients. The average value of the awards was £2,170 with a range from around £135 to £23,000. Just over half of the awards (by value) provided artists with funds for specific projects or to pursue the development of their artistic practice, while some 15% related to travel funding. The main SIAP awards are shown below.

Table 4.5: ACNI Schemes in Support for Individual Artists Programme (2009/10) (NI)			
Scheme	Brief Description	Max. Award	Amount Awarded 2009/10
SIAP Travel Award	Enables artists to travel overseas to develop skills and expertise, with the exception of travel for auditions and job interviews	£150-£800 per trip	£72,741
Artists Taking the Lead	Specific commissions related to London 2012 Olympic and Paralympics		£7,845
Professional Arts Abroad	Awards for organisations to exhibit, perform or profile work in the international arena, outside UK and Ireland	Varies	Unspecified
General Arts Award	Awards for specific projects, specialist research, personal artistic development and materials/equipment.	£5,000	£250,895
Self-arranged Residency	To allow artists to set up exchanges or take up residencies that they arrange outside NI	£5,000	£27,696
Drama Training Bursary	To help theatre practitioners attend short courses, master classes and professional development training opportunities	£10,000	£1000
Major Individual Award	To create circumstances in which established artists may develop extended or ambitious work.	3 Awards of £15,000 each	£1,769
Milton Violin	Includes loan of Joseph Gagliano violin for up to three years	Varies	£4,994
Other Awards	Various	Varies	£104,276

Source: Information supplied by ACNI

In addition, a number of international residencies are funded for artists. ACNI also offers awards via *The Creative Industries Innovation Fund*, which is open to all creative businesses in NI to support creativity and creative talents. In 2009/10, £2.1m was awarded to 82 organisations, with the highest award going to Craft NI.

The ACNI also part-funds Craft NI to run its business start-up programme. This two-year scheme offers professional business support, equipment, finance and marketing opportunities for emerging makers and applied artists starting businesses and, under its ASOP funding in 2009/10, Craft NI received funding of £130,000.

The ACNI works with the Arts Council in ROI to co-fund the Arts and Disability Awards Ireland Scheme, administered by the Arts and Disability Forum. It is also involved in collaborations with public and private organisations, e.g. the Young Musicians' Platform, a collaboration with BBC NI, which offers awards to young, talented solo musicians, singers or ensembles who have finished their first academic, graduate level qualification and wish to enter the professional sphere.

NI Screen is delegated by ACNI to administer funding and NI Screen (2009) reported that its funding for artists included: The Product Development Fund (supporting inward investment and indigenous film, television and digital content projects); Feature Film Production; television funding; digital media funds; Markets, Festivals & Conferences Fund (MAFF); and a Skills Development Bursary Fund. In some cases, these funding streams are part-funded by other sources.

Apart from funding artists directly, DCAL funds arts infrastructure, including specific funding to encourage arts and culture in the context of urban regeneration. In 2005, a Challenge Fund for the arts and cultural sector in the North West was established and has been distributed in two strands: £3.2m for projects making a significant contribution to regeneration and arts provision and £0.8m for a piece of iconic artwork. Projects have included building An Gaeláras Irish Language and Cultural Centre and The Gasyard Development Trust, as well as refurbishment of The Playhouse and Waterside theatres.

Indirect Aid and Private Supports

The main fiscal incentive to support NI art may be through the 'Gift Aid Scheme', described earlier. This allows an individual to obtain income tax relief for a qualifying donation to certain arts institutions. To take advantage of this (or other tax breaks), a donation has to be given to an arts or cultural organisation that is a registered charity. Tax relief is also available on giving shares, land and buildings to support the arts. Donors can offset the market value of assets against their incomes before tax and neither the donor nor the arts charity is liable for Capital Gains Tax.

Companies get tax relief for donations via Gift Aid and for charitable sponsorships. Arts & Business, funded by Arts Council England, advocates the mutual benefits of partnership between business and the arts. It runs a number of schemes to develop sustainable partnerships between business and the arts.

Legacies (in cash or property) to arts institutions can be tax efficient as they are deducted from an estate before inheritance taxes, hence reducing amounts due. There are also schemes to encourage public-private partnerships using tax relief, e.g. if a company temporarily sends an employee to an arts organisation, the salary cost and expenses that the employer would normally continue to pay may be tax deductible.

Certain reliefs for donations of art to museums and other approved institutions, such as the 'Acceptance in Lieu' scheme, allow taxpayers to pay tax owed via donations of art to museums or 'Private Treaty Sales' where a UK museum or gallery purchases a work given a conditional exemption from inheritance taxes. Both schemes have strict conditions and apply mostly to older, nationally important heritage art, with a less direct benefit to supporting the purchase of contemporary artists' works.

To qualify for UK film tax relief, a film must be made to be shown commercially in cinemas, be certified as from the UK, and incur at least 25% of its production cost on film-making activities in the UK. A number of supplementary benefits are available depending on the film's total budget.

In relation to private aid, a number of private trusts, foundations and prizes can be accessed by NI artists. Examples of trusts⁴⁹ include: *The Esmée Fairbairn Foundation* (a UK foundation that supports projects in culture, the natural environment, education and learning. Its grant value per capita is over twice as high in NI as in the UK as a whole); *The Paul Hamlyn Foundation* (which provides financial assistance at critical points in artists' early careers); and the UK Branch of the *Calouste Gulbenkian Foundation* (whose grant programmes include arts and Anglo-Portuguese cultural relations). There are also private sector arts-related prizes such as the Man Booker Prize for literature, the Turner Prize for visual art and others. A range of EU and international funds and awards are also available to NI artists.⁵⁰

Arts and Business produces figures for total private investment in the arts in the UK and indicates that, in 2008, total private giving was £655m, with 55% from individual donors, 24% from companies and 21% from trusts and foundations. Data for 2009 suggests UK private investment fell by 7% as the global recession reduced charitable giving. Business & Arts (2010) reports that private giving in NI in 2008/09 in relation to culture and arts was £6.6m. An ACNI (2009) survey of its regularly funded organisations indicated that, in 2006/07, average sponsorship income made up some 4% of their incomes.

4.4 Broader Role of the Arts

The cultural benefits of the arts have long been recognised. In relation to attendance at, participation in, and attitudes towards the arts, studies have been undertaken in recent years in both ROI and NI (see the Hibernian Consulting (2006) report for the ROI Arts Council *The Public and the Arts* and the ACNI's (2004) *Arts and Culture in Northern Ireland Baseline Study*)⁵¹. These studies reflect an engagement by both Councils with issues such as audience development, accessibility of the arts (including in regional areas) and engagement in the arts by different sections of society. The cultural achievements of ROI and NI artists have also been recognised internationally (e.g. through awards) across multiple artform areas.

Economic Role

However, the arts are also discussed in relation to their economic benefits and their role in other areas of public policy and this section provides a brief overview of this broader role in ROI and NI, with a focus on developments in recent years.

⁴⁹ The Association of Charitable Foundations (ACF) provides a more extensive but not arts-specific list of charitable foundations at www.acf.org.uk

⁵⁰ A guide to European funds is at www.culture.info/eufunds and, for national and international funds, further information is at the Voluntary Arts Network at <http://www.voluntaryarts.org>

⁵¹ These studies are broad in nature and cover a wide range of arts and cultural events including attendance at the cinema, reading different types of books and playing different types of music

On *economic impact*, Indecon Economic Consultants (2009) estimated that the ROI arts sector is worth an annual €782m to the economy in gross value added (GVA), employs 26,519 people directly, entails expenditure of €1.8bn and generates taxes of €352m. This study estimated that Arts Council funding to ROI organisations supports more than 3,000 jobs and generates €192m in turnover, of which €54m returns to the exchequer in taxes.

The UK's *Creative Industries Economic Estimates Statistical Bulletin* of February 2010 stated that creative industries, excluding crafts and design, accounted for 6.4% of UK GVA in 2007. These industries grew by an annual average 5% between 1997 and 2007 compared to 3% for the whole economy. In 2008, creative employment accounted for almost 2m jobs, comprising over 1.1m in creative industries and over 0.8m jobs in related businesses. Total creative employment increased by an average of 2% per year between 1997 and 2008, compared to 1% for all UK employment.

The potential of the arts for inspiring *new products and ways of thinking*, and providing skills and competencies such as innovation, originality, creativity and problem-solving is being used to add value to sectors in ROI and NI, including in software development, gaming, advertising, and industries in the 'smart economy'. Policy makers have located future economic success for ROI and NI in their ability to position as knowledge economies, and the arts are seen as central in leveraging the creativity and innovation of the workforce, both directly and indirectly.

The ROI government organised a 'Global Irish Economic Forum' in September 2009 which identified the arts as central in supporting future economic growth. The Forum noted that arts and culture can develop a unique "cultural brand" which can translate into practical competitive advantages. Initiatives discussed included a Global Irish Network to consist of leading Irish business and cultural figures; a 'Gateway Ireland' website to promote Irish business, arts and culture internationally; and a world class centre or university for the performing arts and Irish culture, to become a global centre for artistic and creative education, innovation and technology. The ROI government also announced funding for a new Irish Arts Centre in New York to strengthen Irish culture in the US⁵². An implementation committee was established in late-2009 to take forward these ideas.

In supporting this agenda around the arts and broad economic creativity and innovation, the ROI government supports links between *technology and the arts*, links increasingly pursued in areas of digital media, communication and design-based industries. To explore interactions between art and technology, the Digital Hub was established in 2003 in Dublin to bring together artists, educators and entrepreneurs to create digital media products and services. An Arts Technology Research Laboratory opened in Trinity College Dublin in 2009 with funding from the Higher Education Authority to promote synergies and innovations between these industries.

The arts also generate economic benefits through links to tourism. *Cultural tourism* is a large and fast-growing market, and the arts are increasingly used to distinguish

⁵² In addition, the ROI government announced the appointment of the country's first 'cultural ambassador' in March 2010

destinations in a competitive marketplace. Tourism is an important sector in ROI and NI and research by Fáilte Ireland (2009) indicates that the largest segment of visitors to ROI is “sightseers and culture seekers” and some 3.3m ROI tourists engaged in cultural/historical visits in 2008 with such tourists spending more than the average tourist. Tourism is a smaller sector of the NI economy but figures from the NI Tourist Board (2010) show that the sector still generated revenues of some £540m in 2008.

The Arts and Other Areas of Public Policy

Further areas of public policy in which the arts play an important role are listed in the following points:

- The *Arts and Health Handbook*, published by the ROI Arts Council in 2003, was a milestone in outlining links between *arts and health* in ROI and presenting case studies of where these sectors can work together to mutual benefit. Health-related benefits of the arts are also recognised in the Budget 2008-11 document of the NI Minister for Finance and Personnel.
- In both ROI and NI, the arts are an important element of many *urban regeneration* projects and arts infrastructure has been successfully integrated into projects in Dublin, Belfast and other areas (e.g. through the Arts Council of Northern Ireland’s ‘Reimagining Communities’ programme⁵³).
- Links between the *arts and education* are an area of focus for both Arts Councils and the ROI Arts Council’s (2008) publication of the report of the Special Committee on the Arts and Education made recommendations on further collaboration and support between the arts and the formal education system.
- In *youth arts*, important reports framing this area in ROI include the Arts Council’s (2002) report – *The Participation of Young People in the Arts in Ireland* and the Arts Council has a dedicated team that focuses on young people, children and education. The ACNI also directly supports youth arts and supports children and young people in participating in arts-led cultural opportunities in safe and enabling environments.

Emphasis on Strategic Planning and Partnership

The broad role of the arts, as outlined in the above paragraphs, is reflected in a greater emphasis by both Councils on strategic planning for the arts, and more partnership with non-arts organisations.

In its *Partnership for the Arts*, the ROI Arts Council (2005) stated: “... The arts have a central and distinctive contribution to make to our evolving society ... Our approach ... is based on partnership. We recognise that our goals can be achieved only if the Arts Council, the arts community and a wide range of other interested agencies and organisations work together to support the arts for the enrichment of Irish society ...”

Similarly, *Creative Connections*, the five-year strategy of the ACNI (2007) states that many policy areas, including healthcare, education and criminal justice, recognise the

⁵³ The ACNI’s ‘Art of Regeneration’ programme also supports urban regeneration through support for environmental projects, as well as supporting projects under other headings. It complements other ACNI programmes with a strong social rationale

role of the arts, and singles out education and lifelong learning for particular focus. It states: “... To achieve our goals, we will strengthen existing partnerships with other agencies and forge new ways of working collaboratively with others ...”

The emphasis on partnership with local authorities and other organisations, including organisations with budgets greater than those of the Arts Councils, shows that the arts are no longer seen as peripheral in ROI and NI. Instead, the arts, and artists, are seen as contributing in multiple and important ways to the economy and to society.

The changing role and place of the arts has been underpinned by greater funding (in part described earlier in this chapter) and an expanded infrastructure in ROI and NI. While some capital investment was on dedicated work spaces for artists, most was on public buildings to facilitate access, participation and enjoyment of the arts. The period of increased public funding was tempered in 2009 and 2010 by the economic recession, with slower funding growth and in some cases cuts in funding.

4.5 Previous Research on Artists in Ireland

Relatively few previous studies have been carried out on the living and working conditions of artists in ROI and NI - some of the main studies are listed below.

Table 4.6: Selected Previous Studies on Living and Working Conditions of Artists in ROI and NI		
Year	Prepared by:	Nature of Study
1979	Irish Marketing Surveys (IMS)	Survey on living and working conditions of artists
2000	Annabel Jackson Associates	Research on supports provided by the Arts Councils in ROI and NI for artists, including a survey of 225 artists (82 from NI and 143 from ROI)
2005	Hibernian Consulting	Survey of living and working conditions of theatre practitioners in ROI
2009	Visual Artists Ireland	Study of 250 visual artists in ROI and NI

Following the distinction in the ROI tax exemption, the IMS survey (IMS, 1980) gathered data for ‘creative artists’ (e.g. painters and writers) and ‘interpretative artists’ (e.g. singers and actors). Key findings from the study were:

- Some 75% of creative artists and 50% of interpretive artists had jobs in addition to their artistic work. Some jobs, such as teaching, were related to their artistic work and almost one-third had jobs unconnected with their artistic occupation.
- There was substantial dependence on the earnings of other family members.
- Two-thirds of artists had no provision for pensions. Those who had made pension provision were most likely to have done so in the context of non-artistic work.
- There was income instability with 76% of creative artists and 51% of interpretive having ‘fairly’ or ‘very’ unstable artistic incomes. At least 23% of creative artists had no earnings from artistic work for at least one month of the year. (Further information on income from the 1978 study is contained in Chapter 8.)

- Some 90% of actors and 30% of musicians had experienced unemployment in their artistic occupations, with 37% across these two groups having experienced unemployment from all paid employment.
- In terms of standards of living, the proportion of artists living in privately owned homes was in line with the national profile; the number renting accommodation was slightly higher than the average.

The 2000 Annabel Jackson study looked at the impact of Arts Council support in ROI and NI to individual artists. Key findings related to artists' low and unpredictable incomes, and the importance of resource organisations in supporting artists through direct funding and information sharing. The report concluded that the impact of support was limited by underfunding and artists believed direct grants were the best way to support them in their professional lives.

The findings of the 2005 survey of the living and working conditions of ROI theatre practitioners resonated with the international research. Its key findings included that:

- Theatre practitioners were more highly educated than the rest of the labour force, with 73% having third-level qualifications versus 28% of all workers.
- The artists often had irregular work patterns, many worked in more than one job and periods of unemployment were common.
- Most artists had low and often variable incomes. Incomes were low relative to the general labour force and significantly so compared to other workers with comparable education and qualifications.
- Many practitioners encountered difficulties interacting with the tax and social welfare systems, often due to a lack of understanding by these departments of their atypical work patterns.

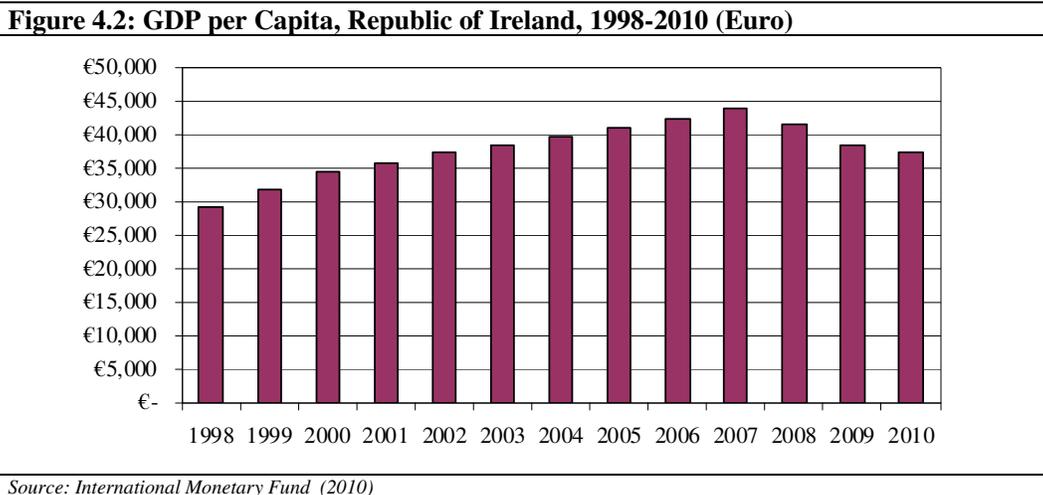
The 2009 Visual Artists Ireland study on the social, economic and fiscal status of visual artists in Ireland echoed many of the findings of the theatre study. Visual artists represent a highly educated part of the community, with 57% having third-level education. Most need two or three other jobs and the main reason for not having enough time for their arts practice is insufficient income from art making. Visual artists are at the lowest income level of society with 67% earning under €10,000 per year from their creative work. The findings showed that 72% have no private pension and 45% have no private health insurance. The report noted that while the ROI and NI Arts Councils, local authorities and other institutions are important sources of support, their funding is limited, especially in the context of an economic downturn.

There are also studies on particular artforms and sectors. *The 2nd Zebbies Report* published by the Irish Playwrights and Screenwriters Guild (2009) for example is a study on writing for film, radio and TV in ROI and other studies have been carried out on issues including workspaces, education and training and coping with disabilities. The ROI and NI have also formed part of international studies and compendiums.

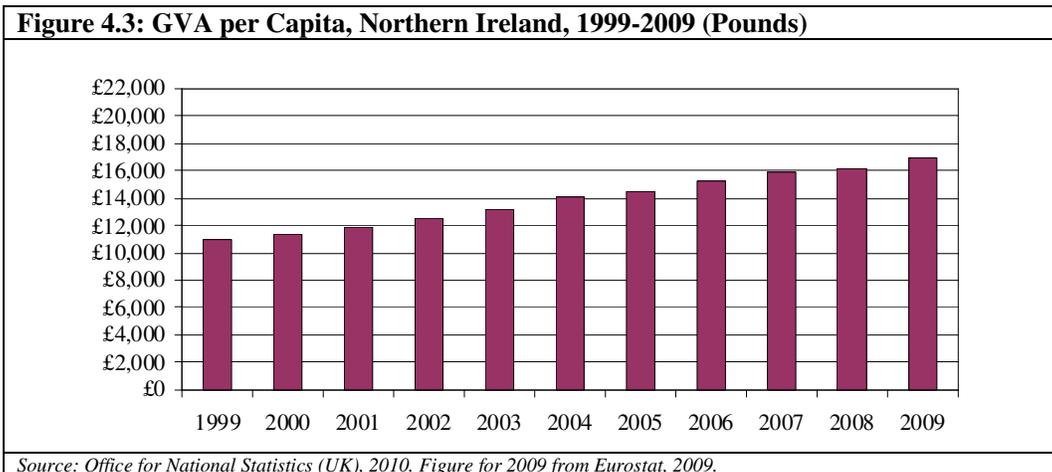
4.6 Changing Socio-economic Environment

4.6.1 Increased Levels of Income

For most of the past decade, the ROI and NI economies grew strongly. In ROI, Figure 4.2 shows that GDP per capita increased considerably to 2007, peaking at almost €44,000 in that year, before falling in 2008-10 (to an estimated €37,301 in 2010).



From 1997 to 2009, NI Gross Value Added (GVA) rose by 72%, outperforming the UK as a whole, and raising NI per capita to 81% of the UK level. Figure 4.3 shows growth in NI GVA per capita from 1999-2009, with a rise from just under £11,000 in 1999 to just over £17,000 in 2009.



In the decade prior to this study, therefore, income per head rose steadily in ROI and NI, with some falling back of incomes in ROI in 2008 and 2009.

Employment in ROI and NI grew between 2000 and 2010, despite unemployment increasing after 2008. Trends included more self-employment and more workers with “portfolio careers” that combine paid employment with freelance and contracting jobs. While this allows flexibility, it can also mean insecurity for ‘contingent

workers', such as those working on a non-permanent basis, freelancers, temporary workers and independent contractors. In a study of the rise of contingent workers globally, Manpower (2010) found the ROI to have an above average number of companies employing workers of this type (83% versus the global average of 69%).

As the fieldwork for this study was undertaken between September and November 2009, the immediate backdrop was an economic downturn. Both ROI and NI experienced negative economic growth and higher unemployment in 2009. For artists, reduced consumer expenditure affects the purchase of artwork as well as audience attendance plays, concerts and other events. The year also saw actual or planned falls in public arts funding and difficulties for private sponsors of the arts (e.g. the banks).

4.7 Conclusions

Chapter 4 complements the information on international studies of artists' living and working conditions (Chapter 2) and on innovative artist-support schemes in other countries (Chapter 3). Points arising from this chapter on the ROI and NI arts and socio-economic environments include the following:

- The arts are seen as important in public policy in ROI and NI and are represented at cabinet level (ROI) and at the level of the NI executive. Funding for the arts in both ROI and NI has risen in absolute and real terms in the past decade.
- The Arts Councils play a central role in the provision of support to artists (although they are not the only organisations that support artists). Their support is provided through a series of awards for artists, as well as funding and grants to arts organisations (which indirectly benefits artists).
- Complementing direct supports is a legislative framework that encourages investment in, donations to, and sponsorship of, the arts. Specific measures include the tax exemption for certain 'creative' artist income in ROI and the provision for income smoothing or averaging permitted in NI.
- In recent years, there has been more integration of the arts into other areas of activity in society, including tourism, health, urban regeneration and the nurturing of the creativity of children and young people. In addition, an appreciation has emerged of the potential of the arts to link to wider economic innovation in the 'cultural industries' and the arts have become linked to plans to develop a 'smart economy'.
- Previous studies of the living and working conditions of artists in ROI and NI have noted their relatively poor levels of income, despite high educational achievement. The studies also noted that artists' atypical work patterns can cause difficulties in relation to tax and social welfare systems.
- Both ROI and NI have seen economic growth in the past decade, with NI closing the gap on the UK's average income (which was itself rising) and the ROI seeing growth that placed it above the EU average in income per head. However, 2008-10 saw a tougher economic climate with the global economic recession causing incomes to fall and unemployment to increase (with a sharper downturn in ROI).

Chapter 5: Survey Population and Demographic Characteristics of Artists

5.1 Estimating the Survey Population

Before the study fieldwork was undertaken, the Arts Councils calculated estimates of the number of professional artists in ROI and NI in the artform areas they support, and obtained contact details for the artists. These estimates of the survey population facilitated the structuring of the study sample and subsequent analysis of survey data.

In calculating their estimates of the survey population, the starting point was information held by the Councils based on their interaction with artists in relation to grants, awards, bursaries, fellowships, residencies and other matters. The Arts Council / An Chomhairle Ealaíon also holds a database of artists who are members of Aosdána. Information from these databases was used to identify artists who had interacted with either Council in 2005-09.

The Councils then contacted organisations with members or contact listings for the different artform areas. Contact information was received from membership organisations for artists and some local authorities (for a full list, see Appendix 1). The importance of the study was emphasised as was the fact that any information obtained would be used solely for the study. Through this approach, information was obtained from over 20 external organisations in both ROI and NI (including some organisations that operate on an all-island basis).

The approach did not generate comprehensive population figures for professional artists as some artists who met the study criteria would be neither members of the organisations contacted nor on an Arts Council database. There were also some organisations that preferred not to share data for data protection reasons. In some of these cases, the organisations supported the study by agreeing to pass on the survey questionnaire to their members themselves, raising the possibility that some artists may have been on more than one list.

The criteria used to define 'professional artists' for the study (see Chapter 1) were shared with the external organisations and they were asked, insofar as they could, to exclude artists who did not meet these criteria. (This was subsequently reinforced by including the criteria in the study questionnaire.)

The different lists were merged and duplicate entries eliminated as far as possible to calculate estimates for the populations of artists in the different artform areas. These were discussed internally in both Councils with relevant artform experts to ensure that the Councils felt comfortable with the broad estimates generated through the process. However, as stated, the aim of the process was not to generate comprehensive estimates of the total population of artists and the figures should not be seen as such.

Table 5.1 shows the population estimates generated through this process, as well as their principal artform areas.

Table 5.1: Estimated Populations of Professional Artists in ROI and NI, and Principal Artform Areas

Artform Area	ROI		NI	
	Estimated Population	Estimated Population (%)	Estimated Population	Estimated Population (%)
Architecture	213	4	5	0
Circus, Street Art and Spectacle	20	0	21	1
Craft	N/a	N/a	215	13
Dance	157	3	N/a	N/a
Film	358	7	40	2
Literature	461	9	165	10
Music (including opera)	755	15	277	17
Theatre/Drama	1,283	26	213	13
Visual Arts	1,544	31	543	33
Other	124	3	149	9
Total	4,915	98	1,628	98

Note: Craft is N/a in Republic of Ireland as it is not supported by the Arts Council. Dance is N/a in Northern Ireland as disaggregated data was not obtained for this artform area – dance artists are included under theatre/drama for NI. Figures may not sum to 100% due to rounding

These population figures were higher than the figures that the Arts Councils believed at the outset would be covered by the study. In advance, the Councils believed there were 3,000-3,500 professional artists in relevant artform areas so the figure of over 6,500 professional artists on the island is double the estimate at the outset (and this excludes craftspeople in ROI).

The estimate of 4,915 professional artists for the ROI survey population compares to an estimate from the 1979 study on living and working conditions, using a similar methodology, of 1,451 artists (as per the context paper for this study: Arts Council, 2008). While these figures have limitations, this suggests an increase of more than three-fold in the number of professional artists in ROI over the 30 years from 1979 to 2009.⁵⁴ This fits with the findings of Menger (2006), as quoted in Chapter 2, who found that growth in artistic employment has outpaced growth in general employment in recent decades.

To contextualise the survey population estimates, figures are available for the wider populations from the 2006 (ROI) and 2001 (NI) censuses⁵⁵ in terms of the numbers engaged in other occupations. For example:

- In ROI in 2006, there were 6,819 architects, town planners and surveyors; 10,003 barristers and solicitors; 1,688 librarians, archivists and curators; and 11,180 software engineers.
- In NI in 2001, there were 1,942 civil engineers; 911 dental practitioners; 2,823 solicitors, lawyers, judges and coroners; and 708 librarians, archivists and curators.

⁵⁴ A similar figure is not available for NI as it did not form part of the 1979 study. The 2001 NI census, which may have incorporated some people who were not professional artists by the definition of this study, estimated that there were 1,724 people working as artists, authors/writers, actors/entertainers, dancers/choreographers and musicians. There is no comparison figure from the ROI 2006 census as occupational categories are at a higher level and cannot be broken down further

⁵⁵ Data for ROI from Central Statistics Office (2007), Census 2006, Volume 8: Occupations. Data from NI from Northern Ireland Statistics and Research Agency, Census 2001 Commissioned Output Tables

5.2 Sample of Artists Surveyed

5.2.1 Number of Survey Responses and Margins of Error

Questionnaires were posted to artists identified by the Councils and the number of completed questionnaires received is shown for ROI in Table 5.2.

Table 5.2: Number of Completed Survey Questionnaires and Comparison with Total Estimated Population, Broken down by Principal Artform Area (ROI)				
Artform Area	Completed Q'aires		Estimated Population	
	Number	(%)	Number	(%)
Architecture	43	5	213	4
Circus, Street Art and Spectacle	9	1	20	0
Dance	29	3	157	3
Film	117	14	358	7
Literature	91	11	461	9
Music (including opera)	97	11	755	15
Theatre/Drama	153	18	1283	26
Visual Arts	326	38	1544	31
Other	N/a	N/a	124	3
Total	865	101	4,915	98

Note: Figures may not add to 100% due to rounding

Equivalent figures for NI are shown in Table 5.3.

Table 5.3: Number of Completed Survey Questionnaires and Comparison with Total Estimated Population, Broken down by Principal Artform Area (NI)				
Artform Area	Completed Q'aires		Estimated Population	
	Number	(%)	Number	(%)
Architecture	4	2	5	0
Circus, Street Art and Spectacle	6	2	21	1
Craft	26	10	215	13
Dance	7	3	N/a	N/a
Film	9	3	40	2
Literature	32	12	165	10
Music (including opera)	45	17	277	17
Theatre/Drama	35	13	213	13
Visual Arts	99	38	543	33
Other	N/a	N/a	149	9
Total with Artform	263	100	1,628	98

Note: Dance is N/A in Northern Ireland as disaggregated data was not obtained for this artform area. Figures may not add to 100% due to rounding

The target number of completed questionnaires at the outset was 750 in total but as Tables 5.2 and 5.3 show, 865 completed questionnaires were obtained for ROI and 263 for NI, giving 1,128 in total (17.2% of the total survey population). The higher than expected response may reflect public debate in the second half of 2009 on funding for the arts in the context for the economic downturn, as well as an understanding by artists of the need to build an evidence base in relation to the arts.

Tables 5.2 and 5.3 show that the proportions of survey responses by artform varied somewhat (although not significantly, in most cases) from the estimated populations of artists. Given this, the survey results were weighted as part of the data analysis to ensure the results presented more accurately reflect the actual population of professional artists.

If this was a random sample of professional artists, the 865 respondents in ROI and 263 respondents in NI would provide an overall margin of error of approximately +/- 3% and +/-6% respectively at a 95% confidence level⁵⁶. The precision of this margin of error would decrease when results by certain sub-groups of artists were being considered, e.g. by artform⁵⁷.

As well as presenting survey results for ‘all artists’, results are presented for sub-groups of artists. For artform areas, the nine categories shown in Tables 5.1 to 5.3 (which are used by the Councils to organise their support for artists) were brought together into three artform groups, given the relatively small numbers in some artform areas and a desire to improve the statistical reliability of these results. In moving from the nine areas to the three groups used, the aim was to group artforms in which artists have broadly similar work patterns⁵⁸. To this end, the Councils agreed that the artform groups would be:

- A **Visual Arts** grouping (comprising the following artform areas: visual arts, architecture in the arts and, in NI, craft);
- Artists in the **Performing Arts & Film** (comprising artists in the following areas: theatre/drama, music, dance, film and circus/street arts/spectacle)
- **Writers** (in the area of literature)

Results for these three artform groups are presented throughout the report (generally using the words in bold font above as shorthand descriptions) where the analysis showed significant differences between results for the different groups. As the number of responses by artform group are smaller than for the results for ‘all artists’, results by artform group should be viewed as less precise. (This also holds for results for different groups of artists based on demographic variables, e.g. age or gender.)

The same holds true for other sub-groups of artists. The survey results were analysed using the demographic variables gathered in relation to the artist population and Chapters 5-10 present information in relation to age (for two groups: artists aged 44 and under and artists aged 45 and older), gender, whether or not the artist has an illness/health problem/disability and whether the artist lives in an urban or rural area. The focus in presenting such information is generally when differences exist between sub-groups, e.g. between older and younger artists, or male and female artists⁵⁹. As

⁵⁶ This means that for 100 random samples from the population of artists, one would expect the *true* proportion to lie within the margin of error 95 times out of 100.

⁵⁷ The number of responses to a particular survey question (N) is shown through the report, normally as a footnote to the relevant table or figure

⁵⁸ The groupings are not perfect in this regard as artists within artform groups can have different work patterns (e.g. playwrights and actors). However, groupings based on artform areas were perceived as best meeting the study objectives and as being most useful to the Arts Councils

⁵⁹ Full datasets for ROI and NI were provided to the Arts Councils

with the artform groups, care should be taken when interpreting results from sub-groups of artists as smaller sample sizes may lead to less precise statements.

5.2.2 Artists Working in Multiple Artforms

The numbers shown above, by artform area, are based on the choices of respondents as regards the ‘principal artform area’ in which they work (in terms of time). These responses also form the basis for analysis for the three artform groups. However, as well as working in their principal artform area, artists were asked if they worked in any of the other study artform areas (as listed in Tables 5.1 to 5.3). In ROI, some 43% of artists work in at least two of the nine artform areas listed and, in NI, 46% work in at least two listed artform areas⁶⁰. Almost half of professional artists therefore work across at least two different artform areas supported by the Councils.

In line with the study artform groupings outlined above, the supplementary artform areas chosen indicated cross-over between visual arts, crafts and (to a lesser extent) to architecture in the arts; between theatre/drama, film, dance, music and circus/street art/spectacle; with cross-over also evident between writers (literature) and theatre/drama and film, presumably for those who also work as playwrights or scriptwriters.

5.3 Demographic Characteristics of Artists

5.3.1 Age of Artists

A breakdown of survey respondents, by age group, is shown below.

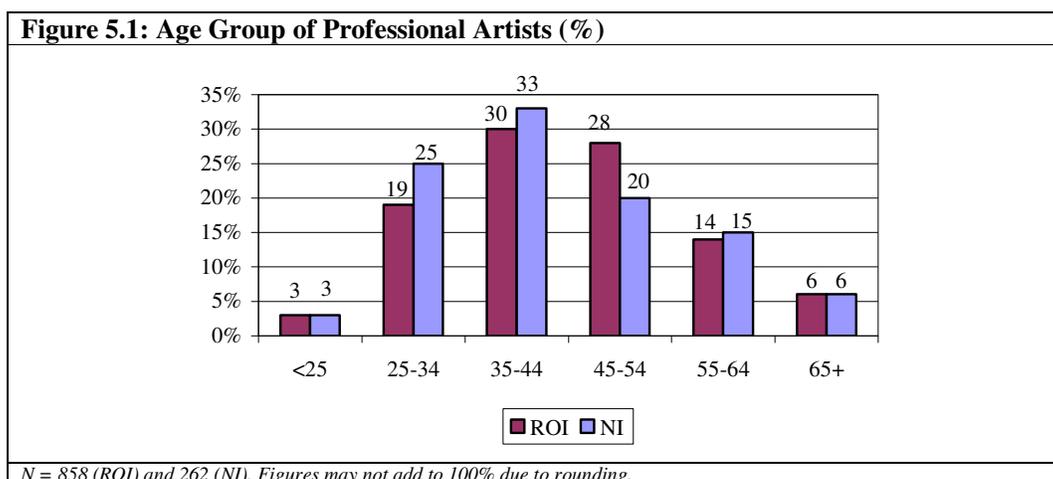


Figure 5.1 shows that the largest cohort of artists is between 35-44 years old. It indicates a somewhat younger age profile for NI artists, with relatively more artists in the 25-44 age group, and relatively more ROI artists in the 45-54 age group.

⁶⁰ These figures relate to work across the nine different study artform areas. Artists may also work in multiple occupations within these areas, e.g. stage actor and theatre director, so these figures may underestimate the extent to which artists work in diverse areas of practice

A comparison of the age profile of respondents with the wider labour force is shown in Table 5.4.

Table 5.4: Breakdown of Professional Artists by Age compared to Wider Labour Force				
	ROI artists (%)	ROI Labour Force (%)	NI artists (%)	NI - In Employment (%)
Under 25 years	3	13	3	13
25-34 years	19	30	25	23
35-44 years	30	24	33	27
45-54 years	28	20	20	23
55-64 years	14	11	15	12
65 years +	6	2	6	2
Total	100	100	102	100
<i>Note: Figures may not add to 100% due to rounding</i>				
<i>Sources: ROI: Central Statistics Office, Quarterly National Household Survey, July – September 2009. Figure for NI: Department of Enterprise, Trade & Investment, Labour Force Survey, Q3 2009 (Special Run for Project)</i>				

Table 5.4 shows that professional artists tend to be older than all workers in the labour force. There is a lower proportion of artists in the age bands under 34 years (compared to ‘all workers’) and a higher proportion band above 35 years, and particularly above 55 years. This was also the finding (for the same bands) of Throsby & Hollister (2003) in an Australian context.

One reason why artists are on average older than other workers is that they tend to begin working professionally at an older age. (Many begin working on a non-professional basis as children or teenagers when they are drawn to the arts and may work for small amounts of money, take lessons and so on) The older average age of starting professional work is due both to higher levels of education – see next chapter – and the fact that it can take time to become established as a professional artist (so even artists two or three years on from graduation, for example, may not have met the criteria for this study). The starting point at which artists begin working professionally can therefore be somewhat blurred.

A further reason why artists are on average older than other workers is their longevity. Table 5.4 shows that one in five is aged 55 years or more compared to 13% of all workers in ROI and 11% in NI and three times as many artists work past the normal age of retirement (65 years) compared to all workers. This links to the findings of Jeffri (2007), quoted in Chapter 2, who noted that artists in New York tend to remain active in their careers into older age, which improved their levels of self esteem and life satisfaction⁶¹. One musician and composer in the focus groups for this study noted: “If you are doing what you love, you don’t stop doing it.”

When reviewed by artform grouping, writers were on average older than artists in the other two groups, with 48% in ROI and 44% in NI aged over 55 years. For artists in the visual arts group, 21% in ROI and 19% in NI were aged over 55. Those in the performing arts & film had lower proportions aged over 55, at 15% in ROI and 17% in NI, perhaps reflecting some (e.g. dancers) finding it harder to work as they get

⁶¹ Relatively low pension provision (see Chapter 8) may be one reason artists work to an older age

older, although proportions in this group aged over 55 are still higher than equivalent proportions for the wider labour force.

Consistent with the slightly older average age of artists in ROI compared to NI, the average (mean) number of years for which artists in ROI have worked professionally is 17 years (median 15 years) while, in NI, the equivalent figure is 15 years (median 12 years).⁶²

5.3.2 Gender of Artists

A breakdown by gender of survey respondents is shown in Figure 5.2.

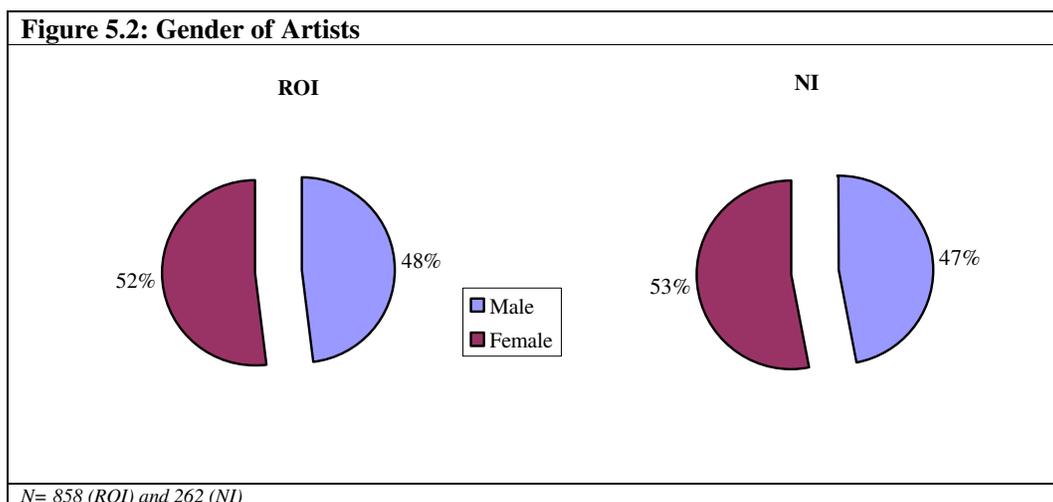


Figure 5.2 shows that just over half of professional artists in both ROI and NI are women. This contrasts with the wider labour force where men make up 56% (ROI) and 55% (NI) of the labour force.⁶³ The flexibility of artists' work, the high proportion of artists that is self-employed (see Chapter 9) and perhaps a tradition of low gender discrimination may be factors that attract women to work as artists.

Analysis of the data shows that the distribution of male and female respondents by age group was similar (53% of male artists in ROI aged under 44 as were 50% of female artists; 59% of male artists in NI aged under 44, as were 61% of female artists) suggesting that both male and female artists tend to stay working as artists (or stop doing so) over time in similar proportions. This may in part reflect the flexibility of arts work, which allows those who wish to work part-time (generally women in the wider labour force) to do so. (From comments in the survey, it may also be due to some women artists deciding not to have children given the financial volatility of arts work, and their desire to concentrate fully on their work as artists.)

⁶² The average (mean) is the total number of years worked by all artists divided by the number of artists. The median refers to the middle value in the data set, i.e. 50% of artists have worked for longer than this period of time and 50% have worked for less than this time

⁶³ Gender figures for wider labour force sourced from: ROI – Central Statistics Office, Quarterly National Household Survey (July-September 2009). NI – Department of Enterprise, Trade and Investment (Northern Ireland Labour Market Structure, September-November 2009)

Figure 5.3 shows the gender breakdown of the three study artform groups in ROI.

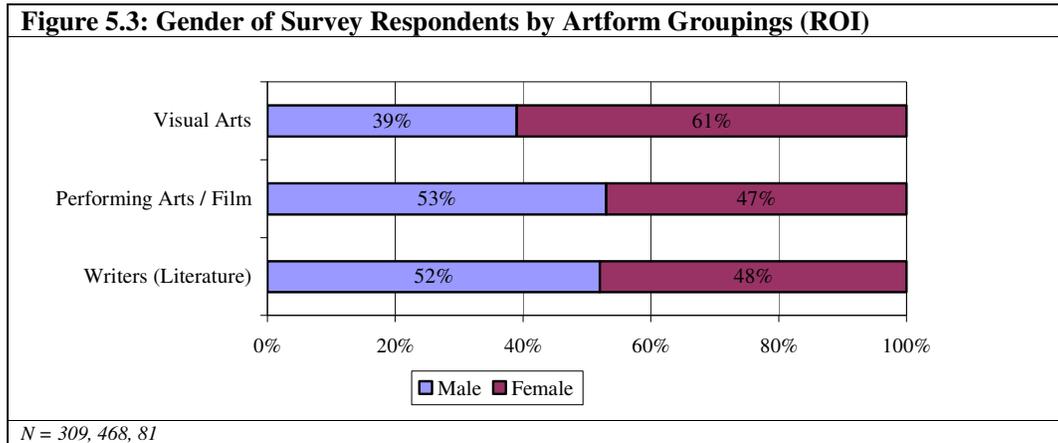
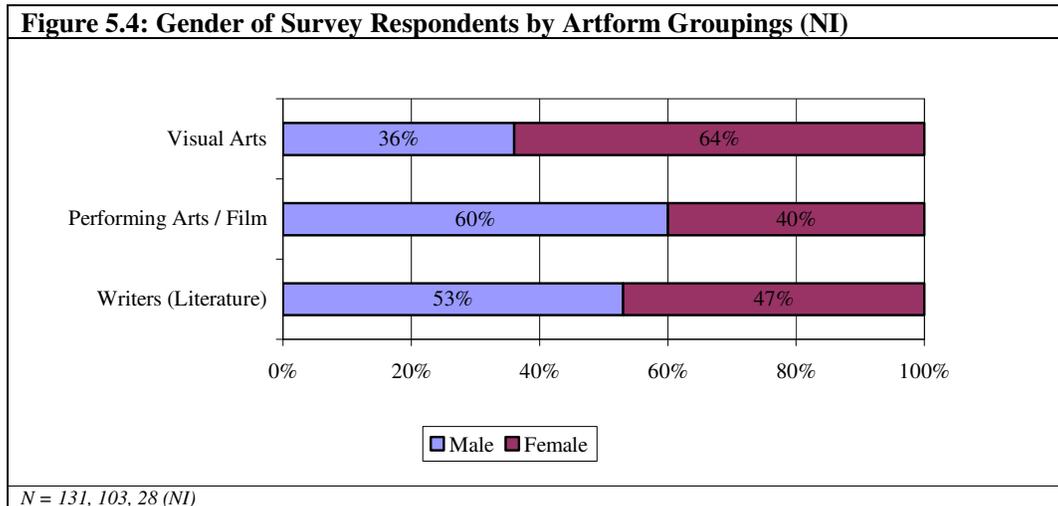


Figure 5.4 shows the gender breakdown of the three artform groups in NI.



Figures 5.3 and 5.4 indicate that female artists form a clear majority of artists in the visual arts group, with narrower majorities of male artists in the other two groups. The situation in the visual arts group may link to more females than males studying art at second level and at art and design colleges⁶⁴. The somewhat lower proportion of women in the performing arts & film may in part reflect fewer roles for women actors.

That just over half of artists in ROI and NI are female reflects the international finding that women account for a higher proportion of workers in the cultural sectors than in the wider labour force (46% in the EU according to Eurostat, 2007). Throsby and Hollister (2003) found that 51% of professional artists were women, compared to 44% of all employed persons in Australia.

⁶⁴ See, for example, Crafts Council of Ireland (2009) *Creative Pathways: A Review of Craft Education and Training in Ireland*

5.3.3 Place of Birth of Artists

The study asked where respondents were born and results are shown in Table 5.5.

Table 5.5: Place of Birth of Artists and of Wider Population				
Place of Birth	ROI		NI	
	Artists (%)	Wider Pop Age 15-64 (2006) (%)	Artists (%)	Economically Active (2001) (%)
ROI	72	82	7	2
NI	4	1	69	90
Britain (England, Scotland, Wales)	13	6	16	6
Other	12	10	8	2
Total	101	99	100	100
<i>N = 858 (ROI) and 262 (NI). Totals may not add to 100% due to rounding</i>				
<i>Source: ROI: Central Statistics Office (2007) Census 2006; Volume 4, Usual Residence, Migration, Birthplaces & Nationalities. NI: Northern Ireland Statistics & Research Agency; Census 2001 Theme Table on Country of Birth</i>				

Figures for the wider NI population for 2008-09 from the Annual Population Survey⁶⁵ provide updated figures for NI residents born in ROI (still at 2%) and those in the 'Other' category (up from 2% to 4%).

Table 5.5 shows that professional artists show more diversity as regards place of birth than the wider populations:

- For ROI, the data suggests strong inward migration of artists from Britain and NI and that one in eight ROI artists was born outside of ROI, NI and Britain.
- In NI, there is evidence of relatively strong inward migration of artists from Britain and ROI and Table 5.5 indicates that one in twelve NI artists was born outside of NI, ROI or Britain (compared to 4% of the NI population in 2008-09)

Table 5.5 suggests that, compared to the wider populations, there is higher mobility of artists between ROI and NI, in both directions.

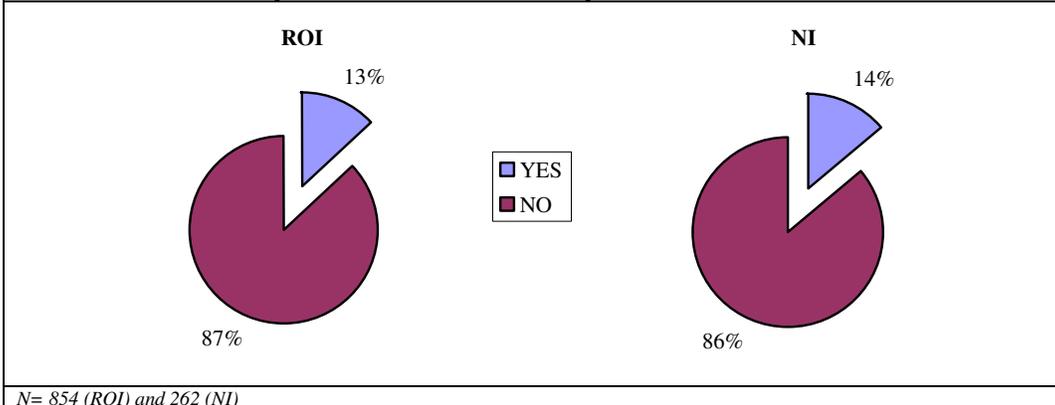
Analysis by artform shows that artists in the visual arts group are somewhat more diverse in terms of place of birth than artists in the other groups. Some 67% of ROI artists in the visual arts group reported being born in ROI compared to 70% of writers and 75% of those in the performing arts & film. In NI, 67% of visual artists said they were born in NI, compared to 70% of those in the performing arts & film and 72% of writers.

5.3.4 Long-term Illnesses, Health Problems and Disability

The study asked artists if they had a long-term illness, health problem (including problems due to old age) or disability that limited their daily activities or the work they can do, and responses are shown below.

⁶⁵ Office of National Statistics, UK Annual Population Survey (APS)/Labour Force Survey (LFS), April 2008 to March 2009

Figure 5.5: Proportion of artists with a long-term illness, health problem or disability which limits their daily activities or the work they can do

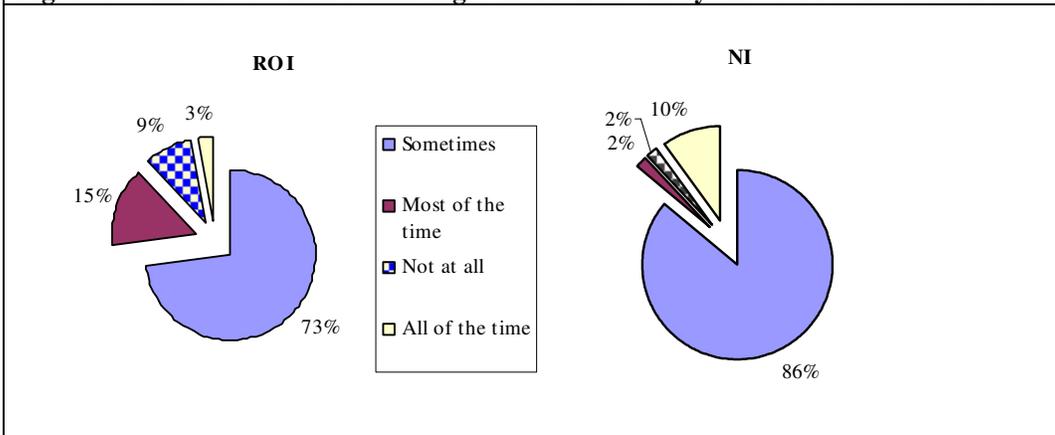


The proportion of artists saying that they have a limiting long-term illness which has a direct impact on their daily working activities is 13% in ROI and 14% in NI. This represents between one in seven and one in eight artists. The likelihood of having such a limiting condition is strongly linked to the artist's age. In ROI, 7% of artists aged 44 or under answered the question affirmatively compared to 20% aged 45 or over and, in NI, equivalent figures were 10% and 20%.

It is hard to compare this figure directly to the wider ROI population – the 2006 Census shows that 4% of the ROI labour force answered affirmatively to a narrower question on whether they had a disability. The NI figure compares to 7% (of those economically active) in the 2001 census having a limiting long-term illness⁶⁶. This suggests that artists are more likely than the wider labour force to have a condition that limits their daily activities or work. This is partly due to their older age profile.

Those artists who said that they had a limiting condition were asked to what extent this adversely affected their work as artists, with responses shown in Figure 5.6.

Figure 5.6: Extent to which a Limiting Condition adversely affects Practice as Artist



⁶⁶ Wider ROI data from Central Statistics Office (2007), Census 2006, Volume 11, *Disability Carers and Voluntary Activities*. Wider NI data from Northern Ireland Statistics & Research Agency, Census 2001, Volume 2, *Health and Care*

Figure 5.6 shows that, for the vast majority of artists with a limiting long-term illness, health problem or disability, this ‘sometimes’ affects their artistic practice.

5.3.5 Responsibility for Dependents

Table 5.6 shows the extent to which the artists surveyed have dependents.

Table 5.6: Personal Responsibility of Artists for Dependents		
	ROI (%)	NI (%)
No personal responsibility for dependents	51	56
Responsibility for a child (or children) aged under 18 years	34	34
Responsibility for a person or persons with a disability	3	4
Responsibility for a dependent older person	6	6
Responsibility for other dependent person or persons	12	8

Note: Figures add to more than 100% as multiple answers were permitted. N = 823 (ROI) and 258 (NI)

Table 5.6 shows that over half of the artists do not have personal responsibility for dependents. Of those who have dependents, these are most commonly ‘children aged under 18’ (and children aged over 18 accounted for a portion of the ‘other’ category), with just over one-third responsible for a child aged under 18.

The figures of 34% as the proportion of ROI and NI artists who have a dependent child aged under 18 years compares to an equivalent figure of 39% for the wider ROI labour force and 51% for all those in NI who are economically active⁶⁷. This may partly be due to the older average age of artists compared to the wider labour force, as their children may no longer be aged under 18. However, it may also be that artists are less likely than other workers to have children, either due to a choice in this regard or to factors outlined in subsequent chapters such as the hours that artists work, their unstable work patterns and their relatively low incomes.

5.3.6 Where Artists Live

Chapter 2 presented US evidence from the National Endowment for the Arts (NEA, 2009) that artists are more likely to live in urban areas compared to the US population as a whole. Information on where artists in ROI and NI live is shown in Figure 5.7.

⁶⁷ Wider ROI data on dependents from Central Statistics Office (2009), *Quarterly National Household Survey*, Q3 2009 (Special run for project). Wider NI data from Department of Enterprise, Trade & Investment, *Labour Force Survey*, Q4 2009 (Special run for project)

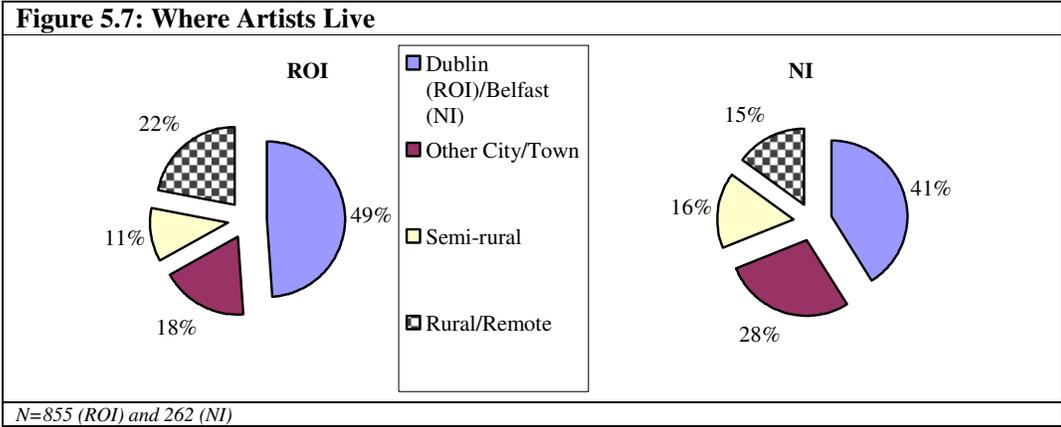


Figure 5.7 shows that 49% of ROI artists live in Dublin, which compares to 27% of the population. NI artists primarily live in Belfast (41%), which compares to a 16% figure for the wider population in Census 2001 (or 38% including ‘outer Belfast’)⁶⁸. This suggests a skew in both cases towards artists living in the principal city. About one in three artists in ROI and NI live in semi-rural or rural areas.

Information on where artists live is shown for the study artform groupings in Table 5.7. The table groups the categories of the ‘principal city’ and ‘other city or town’ into ‘urban’ and groups the categories of ‘semi-rural’ and ‘rural/remote’ into ‘rural’⁶⁹.

Table 5.7: Where Artists Live, by Artform Grouping			
Artform Grouping		ROI (%)	NI (%)
Visual Arts			
- Urban		57	63
- Rural		43	37
- Total		100	100
Artists in Performing Arts/Film			
- Urban		73	76
- Rural		27	24
- Total		100	100
Writers			
- Urban		67	72
- Rural		33	28
- Total		100	100

N = 309, 465, 81 (ROI) and 131, 103, 28 (NI)

A majority of artists in the three artform groupings, in ROI and NI, is urban based. Artists in the performing arts & film are most likely to live in an urban area, reflecting the location of arts infrastructure such as performing and rehearsal venues, the critical

⁶⁸ Figure for wider ROI population relates to the urban parts of the four Dublin local authority areas and is from Central Statistics Office (2007), Census 2006, Volume 1, *Population Classified by Area*. NI data is from Northern Ireland Statistics & Research Agency, Census 2001, *Key Statistics Tables*. ‘Outer Belfast’ includes Carrickfergus, Castlereagh, Lisburn, Newtownabbey and North Down.
⁶⁹ This grouping is used throughout the report when results are broken down for artists in ‘urban areas’ and ‘rural areas’

mass of audiences, and the collaborative nature of their work. Those least likely to live in urban areas are in the visual arts group, reflecting the more solitary nature of their creative work, and the fact that they tend to require more workspace, which can be obtained at a lower cost outside of urban areas.

Reflecting the fact that visual artists are less likely to live in urban areas (and are more likely to be female), 51% of ROI artists in urban areas are male compared to 43% in rural areas. The same pattern holds in NI, with 49% of artists in urban areas being male, compared to a lower 42% in rural areas.

Information on dependents shows artists in urban areas less likely to have dependents, with 55% of ROI urban artists having no personal responsibility for dependents compared to 42% of rural artists. The same pattern is visible in NI, with 61% of urban-based artists having no responsibility for dependents compared to 46% in rural areas. In both ROI and NI, artists in rural areas are more likely to be caring for children aged under 18 (41% v 31% in ROI and 42% v 31% in NI).

5.4 Artist Population and Demographic Characteristics: Key Findings

- As part of the research work, the two Arts Councils built ‘bottom-up’ estimates of the populations of professional artists in ROI and NI. The relevant populations for this study were 4,915 artists for ROI and 1,628 artists for NI. This gives a total of over 6,500 professional artists in the relevant artform areas on the island (excluding ROI craft practitioners).
- The estimated population of professional artists for ROI represents a more than three-fold increase in the 30 years since the 1979 Arts Council study on living and working conditions.
- While not intended to be comprehensive estimates of the populations of artists in ROI and NI, the estimated survey populations indicate that professional artists now constitute a sizeable cohort of workers in the labour force in ROI and NI.
- Responses were received from 865 artists in ROI and 263 artists in NI, equivalent to some one in six of the estimated survey populations. The response rate was higher than had been expected by the Arts Councils at the outset.
- Reflecting international research findings from Australia and New York, the findings suggest that artists tend to be older than ‘all workers’ in the labour force. This reflects the fact that artists spend longer in education than most workers (see Chapter 6) and are also more likely to continue working past the point where other workers retire. This is particularly true for writers, but is also true for other artists.
- The survey indicates that just over half of the professional artists in both ROI and NI are women. The gender gap is largest for the visual arts where more than three out of five artists are women. Men constitute narrower majorities of the groupings of artists in the performing arts & film and in relation to the writers group.
- The age profile of female and male respondents was similar, i.e. the evidence suggests that female and male artists are equally likely to remain working as (or retire from their work as) artists over time.
- Most ROI artists were born in ROI (72%) and most NI artists were born in NI (69%). Artists demonstrate more diversity in terms of place of birth than the wider

populations in ROI and NI. Mobility appears strong between Britain and both NI and ROI and between ROI and NI. One in eight ROI artists was born in a country other than the UK or Ireland and this is true for one in twelve NI artists.

- One in seven artists has a long-term illness, health problem or disability that limits their daily activities or the work they can do. The evidence suggests that this is higher than for the wider labour force although this is linked to artists being on average older than workers in general. Artists aged over 45 much more likely to have such a condition than those aged 44 and under.
- For a minority of those artists with a limiting condition (18% in ROI and 12% in NI), the condition adversely affects their arts practice all or most of the time. For a big majority, their condition ‘sometimes’ adversely affects their work as an artist.
- More than half of all artists do not have responsibility for dependents. Data in relation to responsibility for children aged under 18 suggests artists may be less likely to have children than other workers.
- Artists in ROI are more likely than the wider population to live in Dublin and the same is true for NI artists in relation to Belfast. In general, about two-thirds of artists live in cities and towns, with the remainder living in semi-rural or rural areas. Artists in the visual arts group are (relatively) more likely to live in rural areas and artists in the performing arts & film are the most likely to live in urban areas.

Chapter 6: Levels of Education and Training

6.1 Introduction

Chapter 6 presents information on a number of issues relating to artists' education and training: their formal educational qualifications, specific education and training relating to their work as artists, their propensity to undertake continuing professional development (CPD) and their views on CPD opportunities for artists.

6.2 Education and Training of Artists

6.2.1 Formal Education and Training

All Artists in ROI and NI

Formal education levels of artists in ROI are shown in Figure 6.1, together with comparison data for the wider ROI labour force.

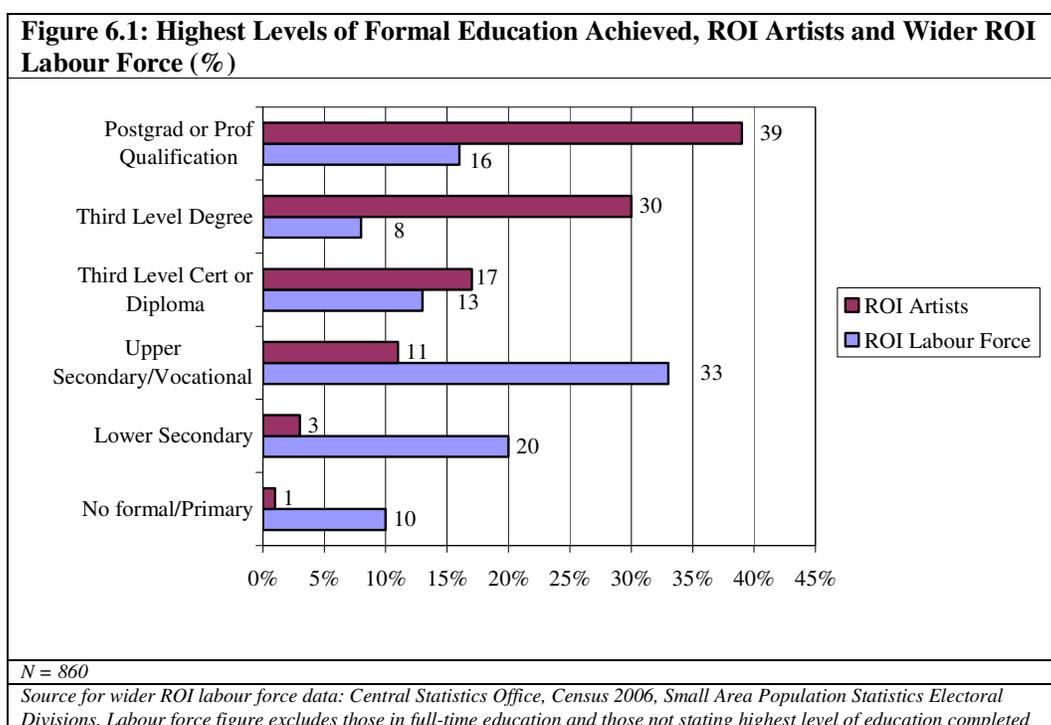


Figure 6.1 shows that just under four out of ten ROI artists have postgraduate or professional qualifications, with a further three in ten artists having third-level degrees. Over two-thirds of ROI artists therefore have a third-level degree or higher. As a further one in six have third-level certificates or diplomas, more than five out of six professional artists in ROI have some third-level qualification.

Figure 6.1 shows that artists are considerably better qualified than all workers in the ROI labour force. While 69% of artists have a third-level degree or postgraduate or

professional qualification, this is true for only 24% of ‘all workers’, i.e. artists are almost three times as likely as the average worker to have a third-level degree or higher qualification. By contrast, 63% of the wider labour force in 2006 was educated to upper secondary level or below, compared to 15% of artists.

Equivalent data for NI artists, and the wider NI labour force, based on five levels of education used in the NI census, is shown in Figure 6.2⁷⁰.

Figure 6.2: Highest Levels of Formal Education Achieved, NI artists and Wider Labour Force (%)

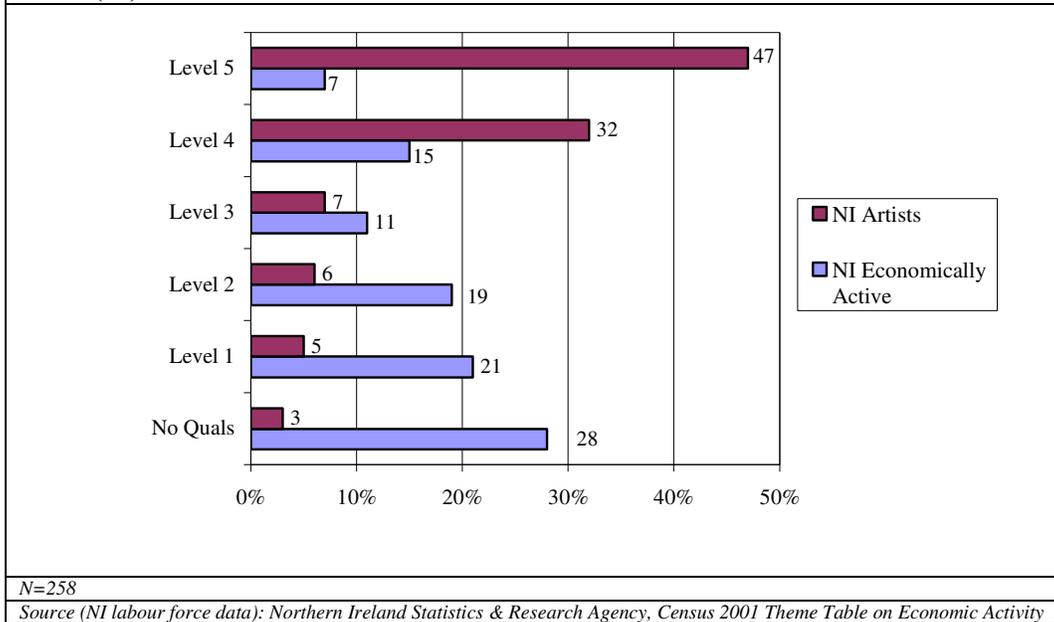


Figure 6.2 shows that, as in ROI, artists in NI are much better educated than the labour force as a whole. It shows that almost half of NI respondents have higher degrees or NVQ Level 5 qualifications and a further three out of ten have primary degrees or qualifications at NVQ Level 4, Higher National Certificates or Higher National Diplomas. The proportion of professional artists with a third-level qualification is therefore 79%, compared to 22% for all NI workers, i.e. an artist in NI is 3.6 times as likely to have a third-level qualification as the average worker.

Figures 6.1 and 6.2 reflect the findings from international data (see Section 2.2). This found that cultural workers in general (i.e. wider than artists) are almost twice as likely as all workers to have a third-level education with studies from the UK, the US, Canada and Finland showing high proportions of artists with tertiary education. A UK study by Davies and Lindley (2003) found that more than half of artists had third-level degrees or higher levels of education, compared to one quarter of the wider population – Figures 6.1 and 6.2 suggest an even wider gap for ROI and NI.

⁷⁰ **Level 1:** GCSE (grades D-G), CSE (grades 2-5), 1-4 CSEs (grade 1), 1-4 GCSEs (grades A-C), 1-4 O Level passes, NVQ Level 1, GNVQ Foundation or equivalents. **Level 2:** 5+ CSEs (grade 1), 5+ GCSEs (grades A-C), 5+ ‘O Level’ passes, Senior Certificate, 1 A Level, 1-3 AS Levels, Advanced Senior Certificate, NVQ Level 2, GNVQ Intermediate or equivalents. **Level 3:** 2+ ‘A Levels, 4+ AS Levels, NVQ Level 3, GNVQ Advanced or equivalents. **Level 4:** First degree, NVQ Level 4, HNC, HND or equivalents. **Level 5:** Higher degree, NVQ Level 5 or equivalent

Sub-groups of Artists in ROI and NI

Analysis of the data for the artform groups (Table 6.1) shows that, in all three groups, the level of educational qualifications of artists significantly exceeds that of the wider labour force. Writers have the highest level of formal educational qualifications.

Table 6.1: Highest Level of Education Attained by Professional Artists, by Artform Group				
Artform Group	ROI		NI	
	Third-Level (%)	Postgrad or Professional Qualification (%)	First degree, NVQ Level 4, HND, HNC (%)	Higher degree, NVQ Level 5 (%)
Visual Arts	32	39	35	48
Performing Arts & Film	28	36	31	41
Writers	30	52	19	66

N = 307, 473, 80 (ROI) and 128, 101 and 28 (NI)

Table 6.1 suggests that over half of ROI writers have higher degrees or professional qualifications, as do two-thirds of NI writers. The table shows that the visual artist grouping has the next highest level of formal educational qualifications, ahead of artists in the performing arts & film. This may partly reflect a relative lack of third-level educational courses in performing arts & film in ROI and NI.

As regards young and older artists, both those artists aged 44 and younger and those aged 45 and older have levels of education in excess of the population as a whole. Those aged 44 or under have somewhat higher levels of education, with 32% in ROI having a third-level degree and 44% a postgraduate qualification as their highest level of education, compared to 28% and 33% respectively for ROI artists aged 45 or over. In NI, 48% of those aged 44 or younger have a higher degree or NVQ level 5 qualification, slightly ahead of the figure of 46% for NI artists aged 45 or over.

Female respondents had somewhat higher levels of qualifications than males (with both males and females ahead of the wider populations). In ROI, 28% of male artists had third-level degrees and 34% had postgrad qualifications as their highest level of education, with female artists at 31% and 42%. In NI, 43% of male artists and 52% of female artists had higher degrees or NVQ Level 5 qualifications.

The analysis also showed that respondents in urban areas had somewhat higher levels of education than in rural areas. In ROI, 41% of urban-based artists have postgrad or professional qualifications compared to 33% in rural areas and equivalent figures in NI for artists with higher degrees or NVQ Level 5 qualifications were 52% and 37%. This may reflect, in part, greater educational opportunities in urban areas.

6.2.2 Specific Artist-related Education and Training

The data above shows the general levels of education achieved by artists, which may or may not relate to their work as professional artists. Artists were also asked what specific education or training, if any, they had received to be an artist.

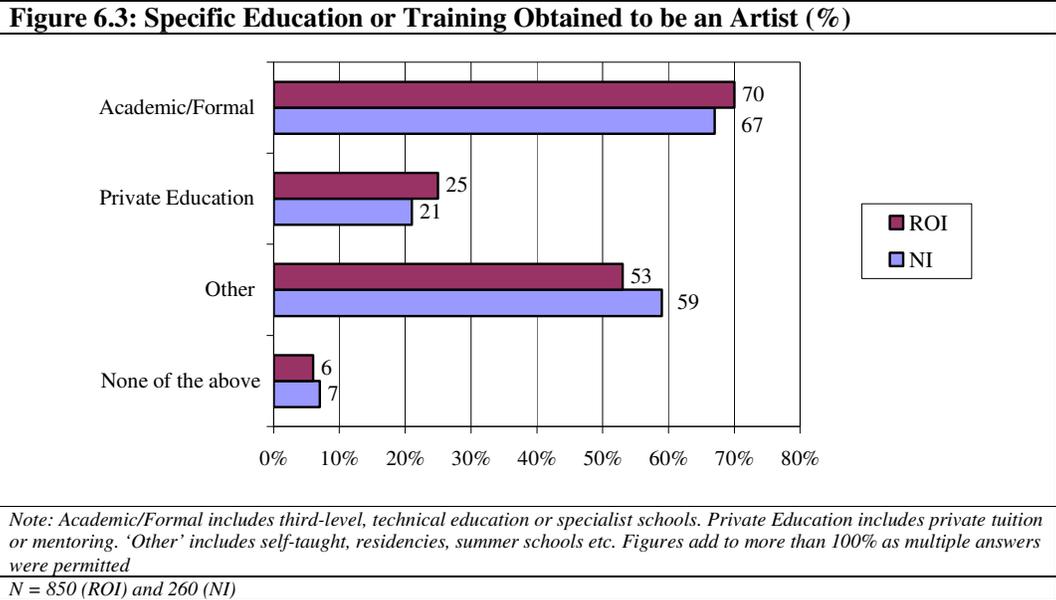


Figure 6.3 shows that two-thirds or more of artists had undertaken academic or formal training in relation to their work as artists. A minority had undertaken private training and over half had undertaken other training in relation to their work. This reinforces the finding in relation to the high level of education of artists and shows that their formal education is often supplemented by private or other education and training. Only one in sixteen professional artists in ROI and one in fourteen in NI had not undertaken specific training linked to their work as artists.

Table 6.2: Specific Training received by Artists, by Artform Group

Artform Group		ROI (%)	NI (%)
Visual Artists	Academic/Formal	84	82
	Private	18	16
	Other	42	50
	None of the above	1	2
Artists in Performing Arts & Film	Academic/Formal	67	54
	Private	33	30
	Other	58	72
	None of the above	7	7
Writers	Academic/Formal	35	48
	Private	8	13
	Other	60	55
	None of the above	21	23

N = 304, 466 and 79 (ROI) and 131, 102, 28 (NI). Totals for each artform group sum to more than 100% as respondents could choose multiple options

Table 6.2 shows that artists in the visual artist grouping are most likely to have a directly-related academic or formal qualification, e.g. a diploma or degree from an art college. Despite being most likely, in general, to have a higher level qualification, most writers did not take an academic degree specifically related to writing (although there are more creative writing courses leading to formal qualifications than previously), and three in five writers have undertaken 'other' training (which includes

being self-taught). Artists in the performing arts & film are more likely than the other groups to have had private training, which may in part reflect gaps in formal training in these areas, as discussed in Chapter 4, as well as different established models by which artists train and develop in the different artforms⁷¹.

Throsby & Hollister (2003) found that 76% of Australian artists (slightly higher than ROI or NI) had formal training of some sort to become an artist, while 42% (higher than ROI or NI) had undertaken private training. They noted that 46% of Australian artists had an element of being ‘self taught’ while 47% had ‘learned on the job’. By artform grouping, the Australian study found that the results for formal training to become an artist were lowest for writers (36%) and joint highest for visual artists (67%) – similar patterns to ROI and NI.

6.3 Continuing Education, Training and Development

6.3.1 Education, Training and Development in Previous Year

Continuing education, training and development is part of many professional occupations and is recommended or mandatory for some professional bodies (e.g. engineers or accountants). To ascertain to what extent artists undertake continuing professional development (CPD), Figure 6.4 shows the extent to which artists had undertaken education, training or development in the year prior to the survey:

- (a) in relation to their creative development as artists (such as a formal course or a workshop or a residency) or
- (b) to support their work as artists (e.g. by undertaking a business or IT course).

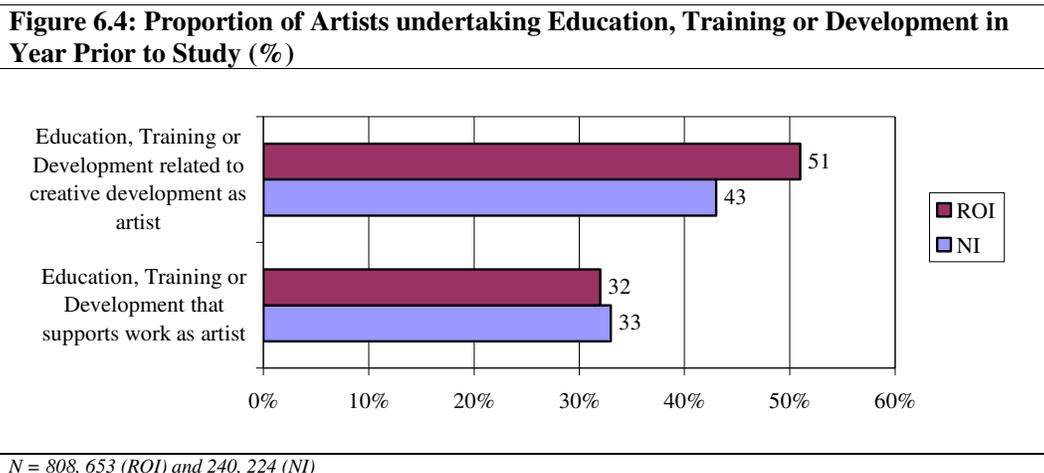


Figure 6.4 shows that just over half of ROI artists and more than two out of five NI artists had undertaken CPD in the previous year in relation to their creative development as artists. This was confirmed by the focus groups, where artists talked

⁷¹ Collaboration between third-level institutions was noted in the focus groups, with the all-island GradCAM (Graduate School of Creative Arts and Media) cited as an example in this regard

about the need to keep learning and the importance of intellectual curiosity in maintaining one's arts practice.

Comparisons with the wider labour force suggest that these figures are high: a 2008 OECD report (using data from 2003) indicates that 11% of 25-64 year olds in ROI and 27% of UK 25-64 year olds had participated in job-related training (other than in the formal educational system) in the previous year. The average participation rate for all OECD countries was 18%.⁷² A separate ROI study (CSO, 2010) shows that 25% of all ROI employees had had some kind of training (other than on-the-job training) in the year prior to the Quarterly National Household Survey of December 2007 – February 2008 – this included short induction or health and safety courses⁷³.

The proportion of artists that had undertaken CPD in areas of activity that support their work as artists, e.g. business or IT, at 32% in ROI and 33% in NI, were also above the OECD average figures.

Figure 6.4 therefore shows that not only do artists have considerably higher levels of formal education than the workforce as a whole in ROI and NI, they are also more likely to undertake ongoing CPD during their careers.

These results reflect the findings of Throsby & Hollister (2003) for Australian artists. Their study noted: "For many artists, training is not a matter that ends with the acquisition of a formal qualification. Most artists acknowledge that they improve their skills throughout their careers, through experience and learning on the job. Some seek new skills in another artform to extend their creative range. Overall, lifelong learning is likely to be a stronger reality in the arts than in many other professions."

Analysis of the data on education, training or other development related to their creative development as artists in the year prior to the study shows that younger artists were more likely to upskill but also that there was a high level of upskilling by artists of all ages. Some 59% of ROI respondents aged 44 or under said that they had undertaken such CPD, compared to 42% aged 45 or over. Figures for NI were a closer 44% and 42% respectively. The propensity to pursue continuing education and training (either directly related to creative work or to wider artist-related activities) was similar for artists in urban and rural areas.

6.3.2 Views on CPD in relation to Creative Development as Artists

Figure 6.5 shows the views of ROI and NI artists in relation to the importance of ongoing CPD and the extent to which sufficient suitable CPD opportunities are available to them.

⁷² OECD (2008) *Education at a Glance – Key Indicators 2008*

⁷³ This figure includes all training paid for or provided by the employer

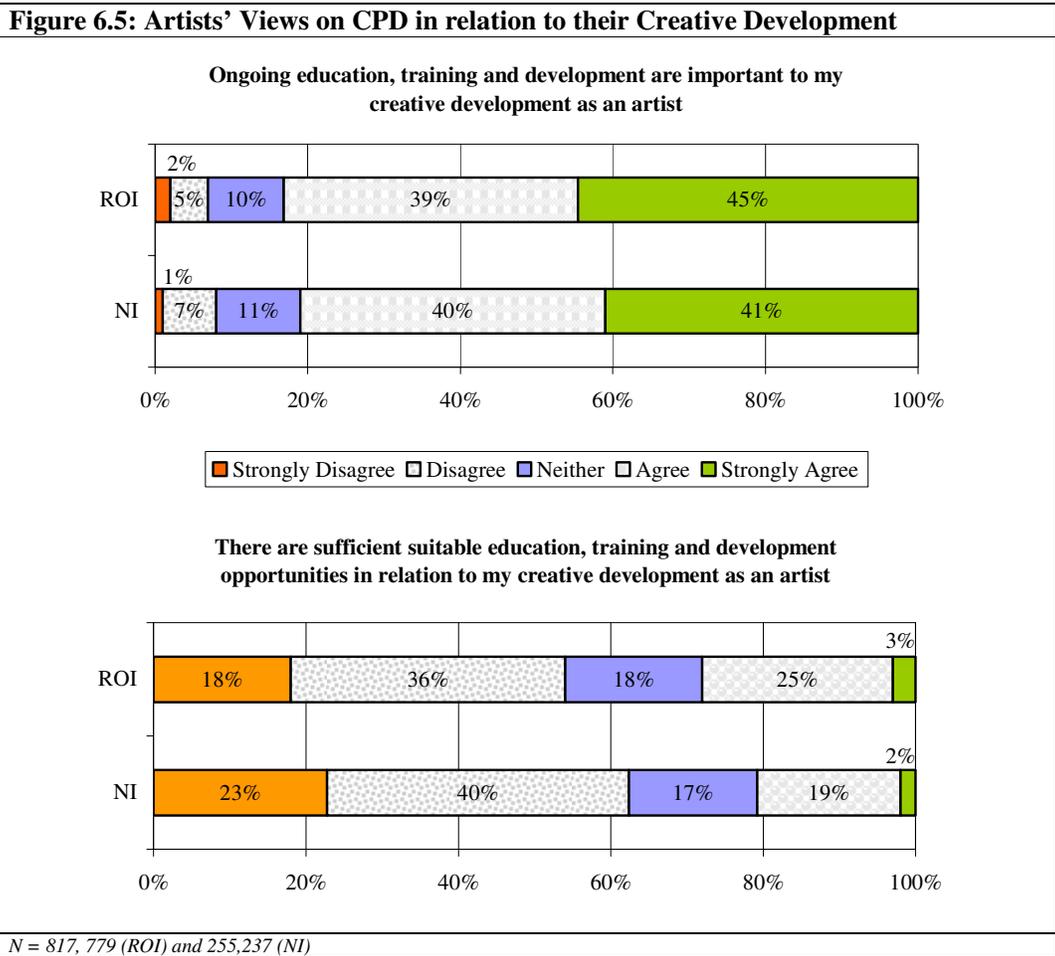


Figure 6.5 shows that more than four out of five artists in both ROI and NI believe that CPD is important to their ongoing creative development, showing both the extent to which artists need to continue to evolve and develop during their careers and their commitment to lifelong learning processes.

The second part of Figure 6.5 shows however that a majority of artists in both ROI and NI perceive that there are not sufficient suitable CPD opportunities for their creative development, with only about one in four perceiving that sufficient opportunities exist. This suggests a gap in this regard, given the importance artists place on continuing lifelong learning. The figures suggest that this gap may be greater for NI artists. Analysis of the data showed that respondents in urban areas were somewhat more likely to believe that sufficient opportunities exist (29% v 27% in ROI and 22% v 16% in NI)

The data in Figure 6.5 is broken out by artform grouping in Table 6.3.

Table 6.3: Views of Artists on CPD in relation to their Creative Work as Artists, by Artform Group						
	Disagree		Neither		Agree	
	ROI (%)	NI (%)	ROI (%)	NI (%)	ROI (%)	NI (%)
Visual Arts Grouping						
Ongoing CPD is important	6	7	12	12	81	81
Sufficient CPD opportunities exist	39	57	21	18	40	25
Performing Arts & Film Group						
Ongoing CPD is important	5	9	8	11	88	79
Sufficient CPD opportunities exist	64	73	14	14	22	13
Writers						
Ongoing CPD is important	19	10	17	3	64	86
Sufficient CPD opportunities exist	46	50	29	25	25	25
<i>Full statements on which artists expressed opinions are as in Figure 6.5</i>						
<i>N (ROI) = 294, 278 (Visual Arts), 448, 440 (Performing Arts & Film) and 74, 61 (Writers). N (NI) = 131, 119 (Visual Arts), 99, 96 (Performing Arts & Film) and 26, 21 (Writers)</i>						

Table 6.3 shows that, in ROI, those who feel most strongly that CPD is important to the ongoing development of their careers are in the performing arts & film, with almost nine out of ten believing this. In NI, the proportions agreeing with this statement are relatively close in all three artform groupings (between 79% and 86%).

In ROI and NI, artists in the performing arts & film were least likely to feel that there are sufficient suitable opportunities to support their creative development, with just over one in five in ROI, and one in eight in NI, believing this. Artists in the focus groups confirmed this: artists in the performing arts & film reported that they needed to travel outside the island for initial and ongoing education and training. The artform group in which artists felt most satisfied with CPD opportunities was the visual arts group in ROI, where two in five artists were satisfied with the situation, one in five was unsure and two in five were dissatisfied.

6.3.3 Views on Ongoing Education, Training and Development in relation to Supporting Skills

Artists' views on skills such as marketing, financial, IT or other skills that would support their creative work as artists are shown in Figure 6.6.

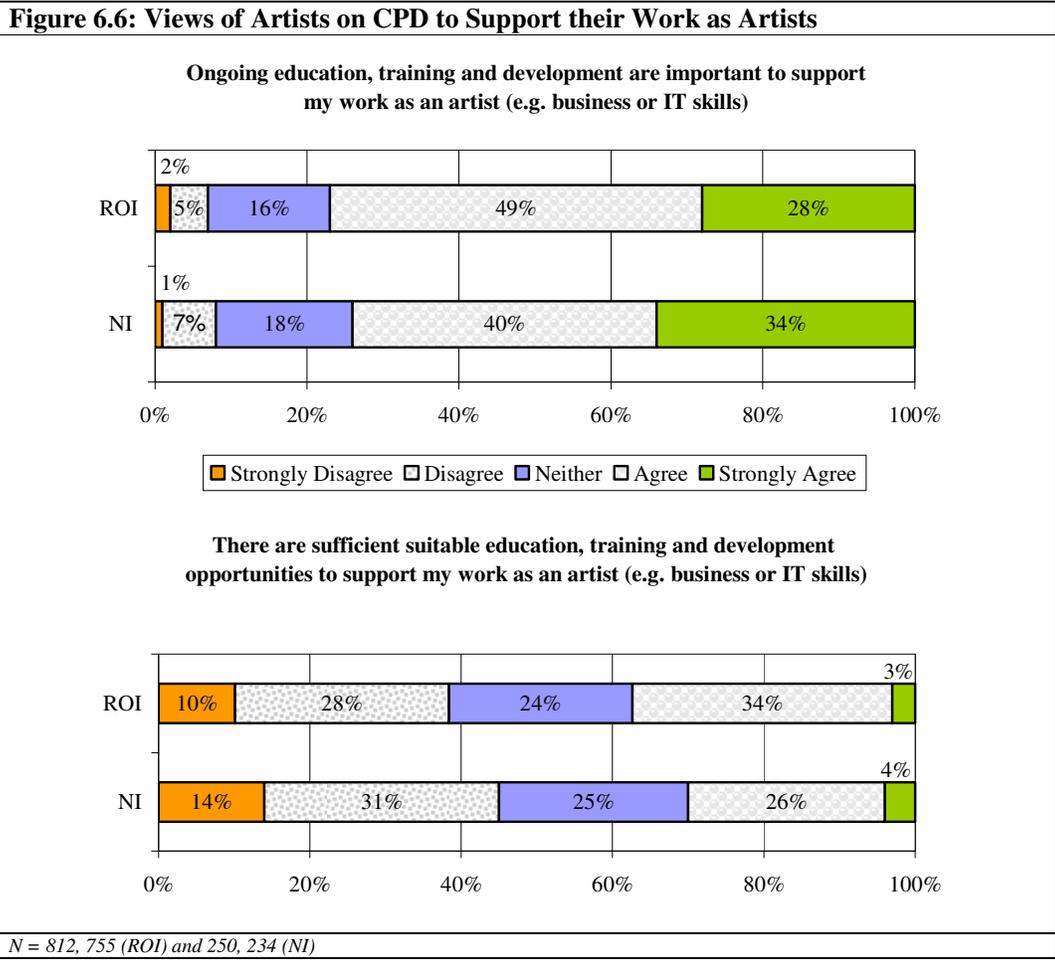


Figure 6.6 shows a clear majority of artists believes CPD is important for ‘support’ skills, with some three out of four believing this to be the case. For these skills, there is somewhat higher satisfaction with available CPD options, although two in five ROI artists and almost one in two NI artists say they have insufficient opportunities. The data from Figure 6.6 is presented by artform group in Table 6.4.

Table 6.4: Views of Artists on CPD to Support their Work as Artists, by Artform Group

Artform Group	Disagree		Neither		Agree	
	ROI (%)	NI (%)	ROI (%)	NI (%)	ROI (%)	NI (%)
Visual Arts						
Ongoing CPD is important	6	4	16	21	78	75
Sufficient CPD opportunities exist	32	41	21	29	47	29
Performing Arts & Film						
Ongoing CPD is important	6	13	15	15	79	73
Sufficient CPD opportunities exist	43	52	25	20	32	27
Writers						
Ongoing CPD is important	18	19	21	12	60	70
Sufficient CPD opportunities exist	40	30	34	25	25	46

Full statements on which artists expressed opinions are as in Figure 6.6

Table 6.4 shows that the belief that CPD is important in relation to business or other support skills is strongest for the visual arts and performing arts & film groupings, although also true for a majority of writers. ROI visual artists and NI writers were most likely to agree that there were sufficient CPD opportunities in relation to this training, with artists in the performing arts & film most likely to disagree with this statement.

Artists in the performing arts & film artform areas (theatre/drama, dance, music, film, circus/street art/spectacle) were therefore least happy with CPD opportunities, both in relation to their creative development as artists and for other training to support their arts work.

6.4 Education and Training: Key Findings

Key findings emerging from Chapter 6 are:

- Professional artists have high general levels of education. In ROI, 86% have a third-level qualification of some kind with 39% having a post-graduate or professional qualification. In NI, 79% have a qualification at NVQ Level 4 or higher and 47% have higher degrees or NVQ Level 5 qualifications.
- Artists as a cohort of workers have a much higher level of education than the labour force as a whole. For ROI, artists are 2.9 times as likely as the average worker to have a third-level degree or higher and, in NI, artists are 3.6 times as likely to have a third-level qualification as the average worker.
- These figures reflect international research findings that show that artists have higher levels of education than the labour force as a whole.
- Artists in the three artform groups all have levels of education well above those of the wider labour force. Writers have the highest levels of education, followed by visual artists and then artists in the performing arts & film (where there is a lower available level of third-level education and training in both ROI and NI).
- The responses suggest that younger artists have somewhat higher levels of formal education than older artists; female artists have somewhat higher levels of formal education than male artists; and artists living in urban areas have somewhat higher levels of formal education than those living in rural areas.
- While these findings relate to general levels of education, some seven out of ten artists have undertaken specific academic or formal training in relation to their work as artists, with one out of four having undertaken private training. Artists in the performing arts & film were more likely to undertake private training, perhaps reflecting the lack of available third-level courses. In addition, over half of the artists had undertaken other education and training (including being self-taught, or undertaking residencies or summer schools), reinforcing the high levels of education and training of professional artists.
- Continuing professional development (CPD) is important to many professional workers in the economy and the views, and practices, of artists reflect this. Over half of the ROI artists had undertaken CPD in the previous year in relation to their creative development as artists, with more than two in five NI artists having done

- so. In relation to the development of business, IT or other skills to support their work as artists, one in three artists in ROI and NI had undertaken such training.
- The need for ongoing upskilling is seen in that a majority of artists in all artform groupings, in ROI and NI, consider CPD important to their careers. This is true in relation to their creative development and in relation to other (support) skills.
 - Only a minority of artists, however, believe that sufficient CPD opportunities are available to them. Gaps in CPD opportunities are larger in relation to creative work than for other supports and larger in NI than in ROI. By artform grouping, artists in the performing arts & film group are most likely to say that they have insufficient opportunities for continuing education, training and development.

Chapter 7: Work Patterns and Unemployment

7.1 Introduction

Chapter 7 presents information in relation to the work patterns and unemployment of professional artists:

- Section 7.2 presents information on the breakdown of artists' working lives, including work outside the arts;
- Section 7.3 presents information on the mobility of artists outside ROI and NI in relation to their work as artists and problems they encounter in this regard;
- Section 7.4 relates to the use of technology by artists;
- Section 7.5 discusses two issues relating to the modalities of artists' work: whether they work as part of wider groups, and where they undertake their creative work;
- Section 7.6 provides information on the extent to which artists experience unemployment and their experience of claiming unemployment payments;
- Section 7.7 brings together key findings arising from the chapter.

7.2 Work Patterns

7.2.1 Breakdown of Work Pattern

Artists were asked (Figure 7.1) to break down the time they spent working in 2008 between their work as artists, other work in the arts world and work outside the arts.

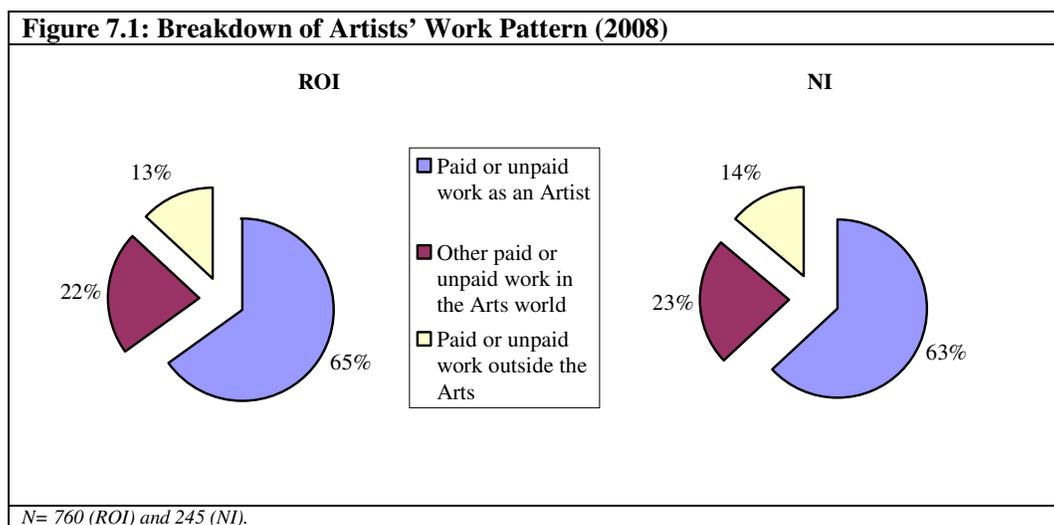


Figure 7.1 presents average (mean) figures and patterns varied considerably between individual artists, with some artists not working at all in each of the three categories in 2008 and others working 100% or almost 100% in each category. Figure 7.1 shows that just under two-thirds of the time that professional artists spent working in 2008 was spent working as artists (between paid and unpaid work). In other words, over

one-third of artists' working time was spent working other than as artists, either on other work in the arts or in work outside the arts.

There was some variation by artform group. Based on the list of options provided, visual artists (in 2008) recorded the highest answers in relation to the proportion of their working time spent as artists (71% for ROI and 66% for NI). The equivalent figures for artists in the performing arts & film were 62% in ROI and 63% in NI, with writers spending 63% of their working time as artists in ROI and 52% in NI.

Figures for the proportion of working time spent as an artist for 2008 (65% for ROI and 63% for NI) compare to 53% found by Throsby & Hollister (2003) for Australian artists. That study found that the proportion of working time spent on other work in the arts world was 27% and the proportion spent on non-arts work was 19%.

Artists in the study focus spoke of the prevalence of unpaid work and Table 7.1 shows how the time that the respondents spent working as professional artists in 2008 was split between paid and unpaid work.

Table 7.1: Time Breakdown between Paid and Unpaid Work as an Artist (2008)			
		ROI (%)	NI (%)
All artists	Paid Work	51	52
	Unpaid Work	49	48
	Total Work as Artist	100	100
Visual Arts Group	Paid Work	44	50
	Unpaid Work	56	50
	Total Work as Artist	100	100
Performing Arts & Film	Paid Work	57	60
	Unpaid Work	43	40
	Total Work as Artist	100	100
Writers	Paid Work	37	37
	Unpaid Work	63	63
	Total Work as Artist	100	100

For 'All artists' answers, N = 762 (ROI) and 246 (NI). For visual artists, N = 273 (ROI) and 124 (NI). For artists in Performing Arts & Films, N = 424 (ROI) and 95 (NI). For writers, N = 66 (ROI) and 28 (NI)

Table 7.1 shows that, for all artists, almost half the time they spend working as artists is unpaid, where unpaid work includes speculative or development work as well as unpaid study or training relating to their creative practice. Examples from the focus groups include writers who subsequently discard work, actors who learn lines (unpaid) in advance of rehearsals and may also have unpaid rehearsals, and musicians who are paid for a concert but who spend considerable time rehearsing in advance. It should be noted that some speculative work leads to future income and that other careers (particularly for those self-employed) also involved unpaid/speculative work.

Of the time spent working as artists in the previous year, female respondents spent slightly higher proportions of this time working on an unpaid basis than male artists (51% in ROI compared to 48% for males, and 51% in NI compared to 44% of male artists' work).

As the survey was undertaken in 2009, during an economic recession, respondents were asked how they felt the amount of time they spent working on (paid and unpaid) work as artists in 2009 would compare with 2008 (see Figure 7.2).

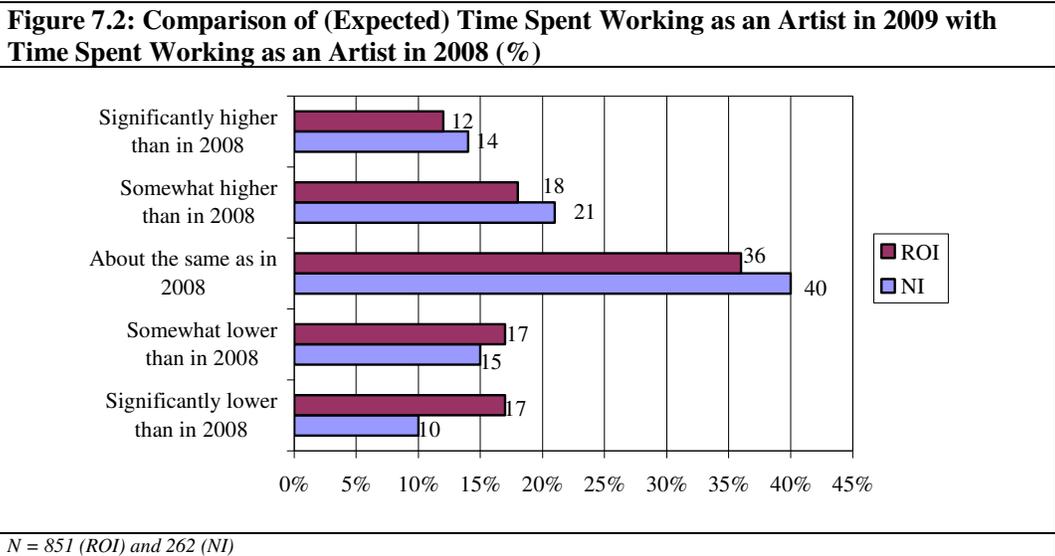


Figure 7.2 shows that 36% of ROI artists and 40% of NI artists thought that the amount of time they spent working as artists would be about the same in 2009 as in 2008. ROI artists were somewhat more pessimistic about 2009, with 34% believing that their work as artists would fall and 30% believing it would increase. The opposite was the case in NI, with 35% saying their work would increase in 2009 and 25% believing the amount of work would fall. This suggests that the economic recession was hitting artists more deeply in ROI, although the figures do not suggest dramatic drop-offs in workloads in either ROI or NI in 2009. Figure 7.2 refers to *time* spent working as an artist – data on income expectations for 2009 (which show a larger expected fall) is presented in Chapter 8.

Of the artform groupings in ROI, artists in the performing arts & film were most ‘pessimistic’ about 2009, with 38% expecting less work (NI figure was 25%). In NI, those with the highest expectation that their amount of work as artists would fall in 2009 were the writers, at 31% (ROI figure was 24%).

7.2.2 Working Other than as an Artist

The previous section, and the international literature, makes it clear that many artists work other than as artists. In this regard, artists were asked what the single longest period had been, between start-2007 and autumn 2009 (when the survey was undertaken), when they had not worked as artists.

Some 41% of ROI artists and 45% of NI artists said that there was no period when they did not work as an artist, i.e. over two-fifths of artists spend all of their working time as artists. Between half and three-fifths of artists therefore spend at least some of their time working other than as artists. These figures varied by artform group:

- Just over half of the artists in the visual arts grouping (52% in ROI and 51% in NI) spend all of their working time as artists.
- Over half (56%) of the writers group in ROI and 43% in NI spend all of their working time as professional artists.
- The figures were lower in the performing arts & film, at 32% (ROI) and 38% (NI), reflecting work practices in these artforms and suggesting that these artists are most likely to work other than as artists.

For artists who have periods of time when they are not working as artists, 50% of the 420 ROI artists who responded to this question said that they had had a period of three months or longer in this regard between start-2007 and autumn 2009, and 50% of the 113 NI artists who responded had had a period of two months or longer in this regard. This suggests that a sizeable proportion of artists spend (or have to spend) substantial periods of time away from their creative artistic work. These periods tended to be longer for artists working on a PAYE basis than for self-employed artists.

The work that respondents undertake when not working as artists is shown below, in the order of frequency cited by those artists who undertake such work.

Table 7.2: Work Undertaken by Artists when not Working as Artists		
	ROI (%)	NI (%)
Teacher/Lecturer/Educator	41	35
Arts administrator/Manager or other arts work (not teaching)	22	27
Retail or sales work	5	9
Office administration, secretarial, civil service	5	8
Other work	30	28
<i>Note: Answers add to more than 100% as some artists noted more than one other job</i>		
<i>N = 560 (ROI) and 157 (NI)</i>		

Table 7.2 shows that the most common type of work undertaken by artists when they are not working as artists is in teaching and education. This covers a range of teaching work including work in formal education at primary, secondary and third-level as well as provision of classes that relate to the respondent's work as a professional artist.

The next most common type of work is in the arts, primarily in administration or management but including technical roles with arts companies and arts work other than as a creative artist. Besides teaching and arts-related work, artists undertake a wide range of other work, with retail/sales and office administration/secretarial work the most common of these. A number of artists were in design and graphic design.

These findings show that the work patterns of professional artists have changed little since the 1979 ROI study, at least as regards other work. Whereas up to three in five artists in 2009 undertook work other than as artists, the figures in 1979 were 75% for 'creative artists' and 50% for 'interpretative artists'. The 1979 study (IMS, 1980) found: "Some have jobs, such as teaching, which are related to their artistic work but many (28% of creative artists and one-third of interpretative artists) have jobs, ranging from company director to waiter, entirely unconnected with their artistic occupation".

7.2.3 Reasons for Undertaking Non-Arts Work

The concept of the portfolio career (a working life in which you have several different jobs at once, or a series of different jobs sequentially) has become more common in recent decades. It could be that artists choose (and prefer) to work part of the time as professional artists and part of the time at other work. To test this hypothesis, the survey asked artists to choose from a list of reasons as to why they undertake paid work other than as an artist (Figure 7.3).

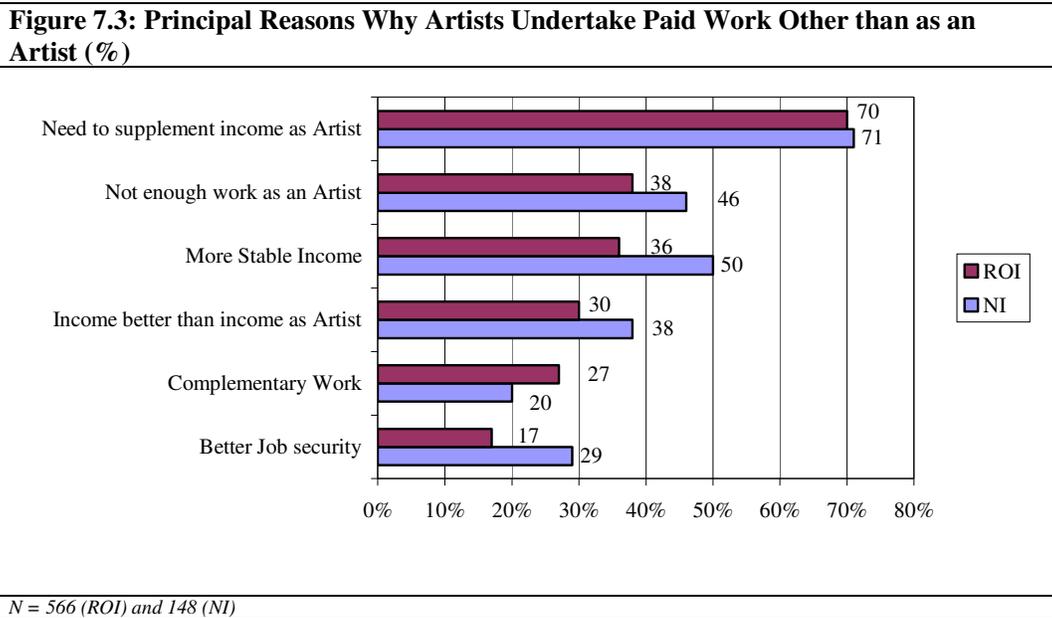


Figure 7.3 shows that by far the most important reason reported as to why artists undertake other work is to supplement their incomes (70% in ROI and 71% in NI). This was the primary reason for working other than an artist for artists in all artform areas in ROI and NI. The next three reasons relate to the lack of available work as an artist, a need for more stable income and a need for a better income. The responses show that, for most artists, working other than as an artist is not a choice but is necessary to facilitate their work as artists.

The fifth most important answer relates to the fact that (non-artist) work complements respondents' work as artists but most of those who chose this (27% in ROI and 20% in NI) also chosen one of the top four answers. Two other options (not shown in Figure 7.3) relate to non-artist work being interesting and fulfilling (18% in ROI and 16% in NI) and the need for 'down time' from working as an artist (6% in ROI and 7% in NI). None of these answers therefore challenge the conclusion that most artists undertake 'other work' to facilitate their creative artistic work.

This motivation was reinforced by comments in the focus groups, where most artists wanted to work more as artists and undertook other work to earn enough to live. For most, this holds even for other arts-related work, e.g. arts administration or work in schools. These kinds of work may have spin-off benefits but are generally not chosen by the artist.

7.2.4 Artist Views on Non-Arts Work

Figure 7.4 shows the extent to which artists agree or disagree with two statements relating to their work other than as an artist.

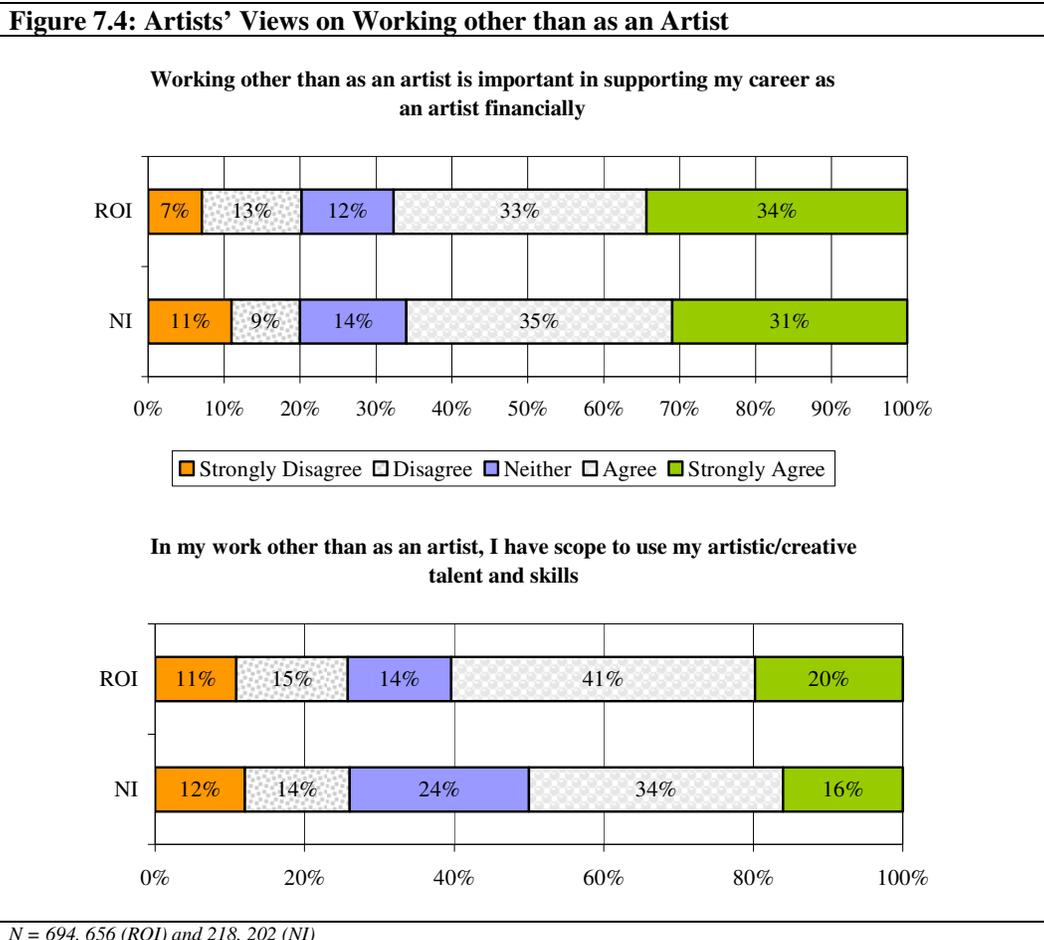


Figure 7.4 shows that two-thirds of artists surveyed view their work other than as an artist as important in financially supporting their artistic work. This confirms a strong need for many artists to obtain work other than as an artist. Further analysis showed that 72% of ROI artists aged 44 or younger believed this was important in supporting their careers as artists, compared to 61% aged 45 or over. This shows some lessening of the need to work other than as an artist as artists get older although this remains important for more than three out of five ROI artists. The situation was closer for NI artists, with 66% of the younger group saying that work other than as artists was important to their careers, compared to 65% of the older cohort.

Figure 7.4 shows that 61% of artists in ROI and 50% in NI can use their artistic talents and creative skills in their work other than as an artist. This may be in jobs such as teaching or other arts work, or in other jobs cited such as web design.

These findings echo those of Alper and Wassall (2000), who found artists were more likely than other US workers to 'moonlight', i.e. work in multiple jobs. They found

that (similar to this study) “the most common type of second job held by artists was a job in the professional and technical occupations, including that of artist” and noted that, despite the common stereotype, a low proportion of moonlighting artists held clerical, sales, manual or service jobs. The study found: “Those who work as artists in their primary jobs utilise the second job as a source of extra income, particularly during the intervals, which occur most frequently in the performing arts, when little art work may be available”.

Throsby & Hollister (2003) found that 63% of Australian artists work at more than one job, with a majority choosing other arts-related work if possible. For those who work outside the arts, just under two-thirds wanted to work full-time in the arts and the most important factor preventing this was ‘insufficient income from artistic work’.

The multiple jobs of artists in ROI and NI, held to facilitate their work as artists, therefore reflects international research findings.

7.2.5 Extent to which Artists Work Long Hours

A consequence of unpaid work in the arts and the fact that many artists balance multiple jobs may be longer work hours and this is explored in Figure 7.5.

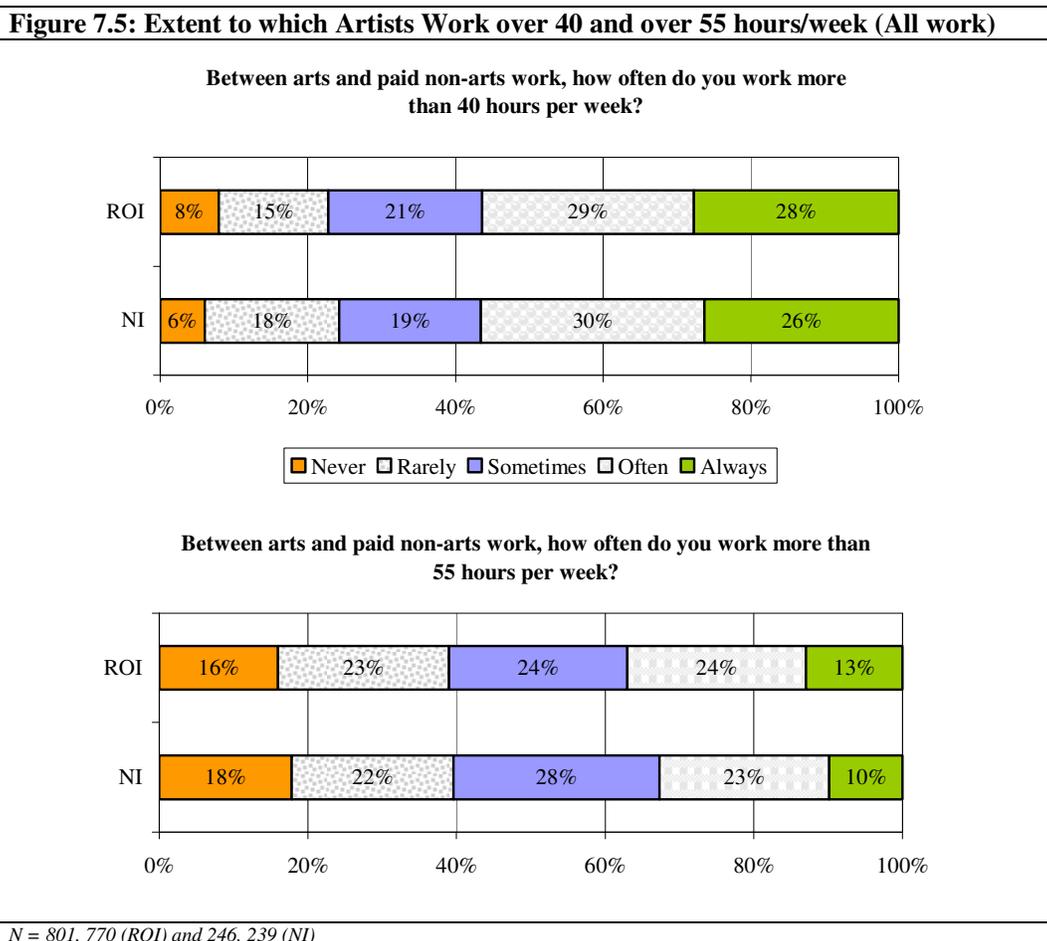


Figure 7.5 shows that many artists tend to work quite long hours. More than one in four 'always' work more than 40 hours per week, and a further 29% (ROI) and 30% (NI) 'often' work over 40 hours per week. The figure for 'always' in ROI (28%) was just ahead of a 27% figure for the wider labour force.⁷⁴ In the UK, 19% of the labour force worked over 45 hours per week in July-September 2009.⁷⁵

Figure 7.5 shows that one in eight ROI artists (13%) 'always' works more than 55 hours per week, with one in ten NI artists doing so. Just under one in four 'often' works over 55 hours per week. The EU Working Time Directive says that working on average for over 48 hours per week is 'over-working' and an EU study on working time found that only 2% of women and 15% of men in ROI work more than 48 hours per week with 4% of women and 18% of men in the UK doing so (note: these figures relate to 48 hours, not 55 hours as per Figure 7.5)⁷⁶. These figures suggest that more artists work longer hours than the wider labour force.

Working hours were longer for self-employed artists than for artists working on a PAYE basis. In ROI, 40% of self-employed artists often or always work more than 55 hours per week, compared to 28% of those employed on a PAYE basis. Equivalent figures for NI were 37% and 25% respectively.

In relation to gender, analysis of the data shows that 63% of ROI male artists 'always' or 'often' work more than 40 hours in a week, between arts and non-arts work, compared to 51% of female artists. The NI equivalent figures are 61% and 52%. Also, 42% of ROI male artists 'always' or 'often' work more than 55 hours per week, compared to 32% of female artists. Equivalent figures for NI are 37% (males) and 28% (females). The data therefore suggests that more male artists work long hours than female artists, including arts and paid non-arts work.

7.2.6 Work-Life Balance and Work-related Stress

The number of hours worked is an important component of work-life balance. However, this also includes other factors and the study asked artists about their work-life balance, and career-related stress, with results presented below.

⁷⁴ Source: Central Statistics Office, Quarterly National Household Survey, July- September 2009

⁷⁵ Source: Office for National Statistics, UK Labour Force Survey, July-September 2009

⁷⁶ European Foundation for the Improvement of Living and Working Conditions (2009), Working Conditions in the EU: Working Time and Work Intensity

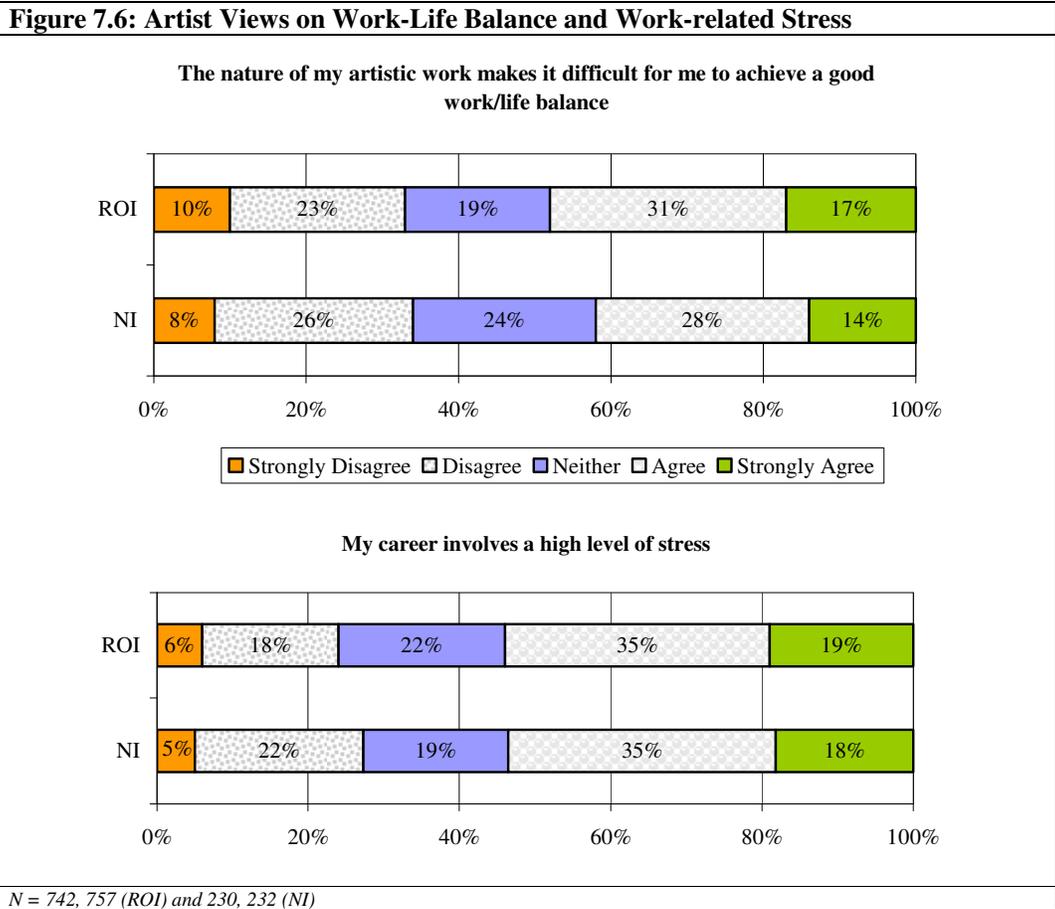


Figure 7.6 shows that substantial proportions of the artists (48% in ROI and 42% in NI) feel that the nature of their artistic work makes it difficult to achieve a good work-life balance. Furthermore, over 50% say their career involves a high level of stress.

The stress inherent in the careers of many artists was also expressed in project focus groups, with self-employed artists in particular noting that the structure of their work makes it difficult for them to relax. An artist can have a good year this year but has no idea what will happen next year, so tends to be reluctant to ‘take a break’. Levels of career stress, which stem from different aspects of artists’ working lives, as outlined, may be compounded by relatively low incomes (see Chapter 8).

7.2.7 Contingent Workers and Similarities with Other Self-Employed Workers

The findings outlined above reflect the findings of Jackson (2003) cited in Chapter 2 which noted that artists have the characteristics of ‘contingent workers’, including flexible employment, uneven wage levels, employment insecurity and stress. Using information available at EU-level, Box 7.1 shows that artists may also share characteristics with other self-employed workers.

Box 7.1: Self-Employment as a Factor in Artist Work Patterns

Chapter 9 shows that artists in ROI and NI are much more likely to be self-employed than all workers. This means that artists may share characteristics with other self-employed workers. A 2010 report by the European Foundation for the Improvement of Living and Working Conditions (using mainly 2005 data) reports on the characteristics of self-employed workers in the EU. Its findings include the following:

“Working time for self-employed workers tends to be much more uncertain and less structured than that of employees. Moreover, self-employment is usually characterised by an unclear demarcation between working time and non-working time ... Long working hours – more than 48 hours per week – affected self-employed workers to a greater extent than employees. In fact, long working hours are particularly widespread in the sectors where self-employment is more common ...”

“Self-employed workers work more often than employees during atypical hours – evening, night, Saturday and Sunday; thus, the increasing diversification of working hours, which has characterised the European economic context in recent years, seems to affect more self-employed workers than employees.”

And, in relation to income:

“In many countries in the study, the stereotype that self-employed workers earn much more than dependent workers is not supported. Several studies have shown a relevant earnings advantage for self-employed workers only when self-employment is the second (or the third) economic activity, often combined with a form of dependent employment ... Recent studies show that self-employed workers have, on average, lower annual incomes compared with the incomes of employees in Finland, Hungary, the Netherlands, Slovakia, Spain and the UK.”

Several of the characteristics of artist work patterns therefore appear to reflect the work patterns of other self-employed workers across the EU.

Source: European Foundation for the Improvement of Living and Working Conditions (2010)

7.3 Work Mobility of Artists

7.3.1 Extent of Mobility and Destinations

Worker mobility is a key objective of the EU, which sees it as “a key instrument for an efficiently functioning single market and”.⁷⁷ To this end, the EU promotes worker mobility, in part through a European Job Mobility Action Plan. This includes the mobility of artists and the Education and Culture DG of the European Commission stated in November 2009⁷⁸:

“The transnational mobility of artists ... is of major importance in helping to make a common ‘European cultural area’ a reality, and to bring about cultural diversity and intercultural dialogue. Artists and cultural professionals need to travel beyond borders

⁷⁷ European Commission Communication (2007) 773: *Mobility, An Instrument for More and Better Jobs: The European Job Mobility Action Plan (2007-10)*

⁷⁸ European Commission DG Culture, ‘Pilot Project for Artist Mobility’. At www.ec.europa.eu

to extend their scope of activities and meet new audiences, to find new and inspiring sources of inspiration to make their creations evolve, and to exchange experiences and learn from each other with a view to developing their careers.”

Supporting the transnational mobility of artists and culture professionals is one of the three specific objectives of the EU’s 2007-13 Culture programme⁷⁹. EU efforts are supplemented by other programmes supporting artists’ international mobility, including work undertaken by the International Federation of Arts Councils and Cultural Agencies⁸⁰.

Given these factors, this section presents information on the extent to which artists work outside ROI and NI (as applicable), and issues arising from this mobility. Figure 7.7 shows that extent to which artists had worked outside ROI or NI (as artists) in the year prior to the study.

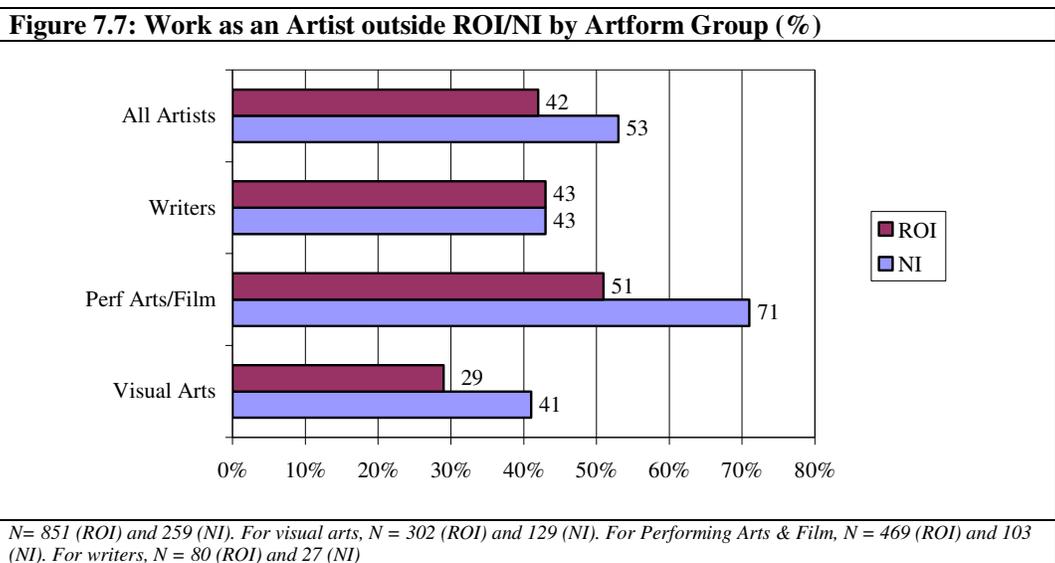


Figure 7.7 shows that just over two out of five ROI artists worked as artists outside ROI in the previous year, and more than half of all NI artists worked as artists outside NI in the same period. This suggests quite high artist work mobility.

Figure 7.7 shows that respondents working in the performing arts & film group were more likely to be mobile as artists (51% in ROI and 71% in NI), reflecting the touring required in theatre, dance and music as well as the mobility of individual musicians and other performers, e.g. workers in circus, street art and spectacle. More than two out of five of the writers grouping (43% in both ROI and NI) had worked outside ROI or NI in the previous year, as had 29% of the visual arts grouping from ROI and 41% of this grouping from NI. Artists in the focus groups who had travelled noted the support available in recent years from the Arts Councils, and (in ROI) Culture Ireland, to support such mobility.

⁷⁹ For further information, see http://ec.europa.eu/culture/our-programmes-and-actions/doc411_en.htm

⁸⁰ See, for example, Staines (2004) IFACCA paper: *Artists’ International Mobility Programmes*

There is evidence that younger artists were more likely to have travelled for their work as artists in the previous year. In ROI, 46% of those aged 44 or younger worked as artists outside ROI in the year prior to the study compared to 38% of those aged 45 or over. Equivalent figures for NI were 55% and 50% respectively. Some gender variation was also evident. In ROI, 46% of male respondents had undertaken such travel in the previous year, compared to 39% of females and, for NI, 63% of male artists worked as artists outside NI in the year prior to the study compared to 44% of female artists.

Artists who travelled outside ROI or NI in the year prior to the study were asked how long they had spent working outside ROI/NI. Responses showed that ROI artists from this category spent an average (mean) of six weeks working as artists outside ROI (median figure of three weeks). For artists from NI in this category, the average time spent working as artists outside NI was seven weeks (median of four weeks).

Artists from NI were therefore not only more likely to work outside NI than artists from ROI were to work outside ROI, but also spent on average more time doing so (in the year prior to the survey). The mean figures are higher than the medians because some artists spent considerably longer amounts of time outside ROI/NI than the average – indeed, some respondents spent all, or almost all, of the previous year working outside ROI/NI⁸¹.

Analysis by artform grouping for ROI shows a broad similarity in the amount of time spent outside ROI working as an artist (six weeks for the visual arts and performing arts & film groupings and five weeks for writers). For NI, artists in the performing arts & film tended to spend longer working outside NI (eight weeks) compared to the visual artists (six weeks) and writers (four weeks) groupings.

Table 7.3 shows the destinations of artists who worked as artists outside ROI/NI.

Table 7.3: Where Artists Worked (as Artists) outside ROI/NI in Year Prior to Survey (as % of Artists that worked outside ROI/NI)		
Destination	ROI (%)	NI (%)
Britain	40	59
Republic of Ireland	-	78
Northern Ireland	30	-
Other 25 EU Member States	49	25
United States	28	21
Other	22	15
<i>Note: Proportions add to more than 100% as multiple responses were permitted</i>		
<i>N = 356 (ROI) and 138 (NI)</i>		

Table 7.3 shows that, for ROI artists working outside ROI, one half travelled to an EU Member State other than the UK. Individual answers showed a good range in this regard and suggest that many ROI artists have links with continental Europe. The single main destination for ROI artists is Britain, with two out of five artists that travel for work going to Britain, and 30% going to NI.

⁸¹ These would have been artists on longer tours, residencies etc. but who still would be ‘normally resident in ROI or NI’, as per the survey criteria

For NI artists, the single main destination for artists working as artists outside NI is ROI, with over three-quarters going there. Some three in five go to Britain, indicating high of contact in this regard also. There is a lower level of travel to continental EU countries compared to ROI artists.

Given that ROI has a larger population and more arts infrastructure than NI, one would expect higher mobility of artists from NI to ROI than vice versa. The figures suggest quite high mobility in both directions (especially from NI to ROI) and suggest that, to some extent, an all-island arts space exists, with artists aware of opportunities in the other part of the island and taking advantage of them. There is also high mobility to Britain (with its far greater population and arts infrastructure)⁸².

The survey responses indicated that many artists have good links with the USA, and the list of other countries to which artists had travelled was long, including Canada, Australia, New Zealand, Russia, China, Turkey, Switzerland and many others.

7.3.2 Opinions on, and Obstacles to, Artist Mobility

The study asked the professional artists to what extent their work outside ROI or NI (as applicable) was seen as core to their careers – answers are shown in Figure 7.8.

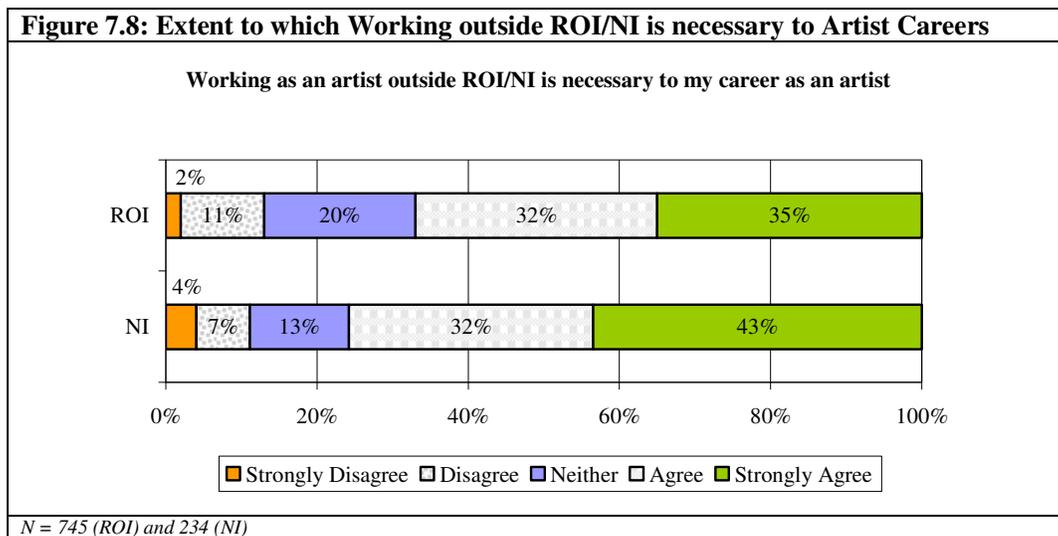


Figure 7.8 shows the more than one in three artists from ROI ‘strongly agree’ that working as artists outside ROI is necessary to their careers, and a further one in three ‘agree’ with the statement. For NI artists, perhaps reflecting a higher propensity to travel, more than two in five ‘strongly agree’ that working outside NI is necessary to their careers, and almost one-third ‘agree’. This shows the importance of international mobility for artists from ROI and NI, and the fact that such mobility is built into many artists’ work patterns. The proportions ‘strongly agreeing’ or ‘agreeing’ with the

⁸² Artists in the focus groups noted that the strong appreciation of the euro against sterling in 2009 adversely affected the income of ROI artists working in the UK and positively affected the income of NI artists working in ROI

statement in Figure 7.8 were over 50% in all three artform groups in ROI and NI, with strongest agreement in the performing arts & film (ROI 73% and NI 79%).

Obstacles can arise for any worker wishing to work in another jurisdiction (and reducing these obstacles has been the focus of much of the EU's efforts to improve worker mobility in recent years). The study asked artists who had worked outside ROI/NI in the three years prior to the study if they had experienced any problems associated with this mobility and these are listed below.

Table 7.4: Most Frequent Obstacles to Mobility of Artists outside ROI/NI		
	ROI (%)	NI (%)
1. Personal Issues (e.g. family/care responsibilities, balancing other work commitments or career of spouse/partner)	57	54
2. Issues around grants/awards/funding	29	30
3. Practical Issues (e.g. access to suitable work facilities, accommodation or language issues)	25	26
4. Taxation (e.g. income tax, withholding tax or VAT)	22	21
5. Working Visa or Work Permit	16	15
6. Contracts or Intellectual Property Rights	15	7
7. Social Security Benefits	14	10
8. Insurance	12	12
9. Healthcare access	10	7
10. Pensions	8	7
11. Recognition of Qualifications	5	7
12. Other	19	8

Number of responses varied by obstacle. For ROI, N = 284-378 and, for NI, N = 108-141

Table 7.4 shows that artists experience a range of obstacles working outside ROI/NI, with the four most common barriers shared between ROI and NI. Personal issues constituted the single largest set of barriers, as may be true for any group of workers away from home for an extended period. Some obstacles cited (e.g. tax or work visas) would exist for all mobile workers whereas others have specific arts dimensions (e.g. issues around grants, artist contracts, IPR or a need for artist facilities). Table 7.4 suggests that, notwithstanding the current levels of mobility of artists, there is scope to increase this mobility further by reducing or eliminating some of these obstacles.

7.4 Use of Technology by Artists

7.4.1 Use of Technology

Technology use by all workers has grown extensively in recent years and information was sought on the extent to which artists currently use technology, both in creative work and in wider aspects of their work as artists, such as research or promotion.

The use of computers and the internet by artists in relation to any aspect of their work as artists, and the extent to which they use broadband, is shown below.

Table 7.5: Use of Technology in relation to any aspect of work as an Artist		
	ROI (%)	NI (%)
Computer	97	96
Internet	97	96
Broadband	90	95
Is broadband essential to your work?	80	79

N = 829-847 (ROI) and 252-263 (NI)

Table 7.5 shows that computer and internet usage is almost universal for artists, with the figures for broadband also high by autumn 2009 (when the study was undertaken). The fact that four out of five artists see broadband as essential shows the extent to which internet usage is now integral to artist work patterns.

The widespread internet use reflects its almost universal use by firms and rapid adoption by households. Research by Comreg indicated that 94% of ROI companies were connected to the internet by the third quarter of 2009⁸³ and, by 2009, two-thirds of ROI households and over three-quarters of UK households had internet access.⁸⁴

Figure 7.9 shows the extent to which artists use technology in creating artistic work.

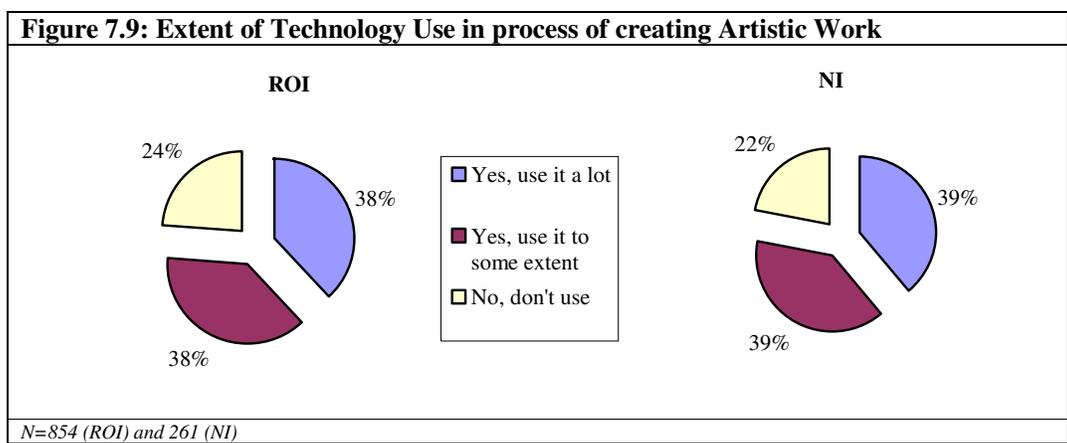


Figure 7.9 shows similar responses from ROI and NI artists. Just under two use technology ‘a lot’ in creating artistic work, with similar proportions using technology ‘to some extent’. The proportion using technology ‘a lot’ was highest for the writers group (ROI 42%, NI 50%), followed by artists in the performing arts & film (ROI 40%, NI 46%) and those in the visual arts group (ROI 34%, NI 32%).

The project focus groups indicated that the types of technology vary from word processing to artform-specific software. Indeed, the focus groups served as a source of information for artists on software packages, suggesting that technology diffusion was ongoing. The groups noted differences by artform area, e.g. technology is central to film but is used less by actors. In music, some composers use specific software (e.g. for composition or notation) while others choose not to do so. As well as using word-processing, some writers were using editing software and visual artists were using

⁸³ Comreg, *Percentage of Firms connected to the Internet by Sector, Q3 2009*

⁸⁴ Eurostat, *Data in Focus 46/2009 Internet Usage in 2009 – Households and Individuals*

software for tasks from the presentation of work (through Photoshop) to working through ‘new media’. A minority of artists was using the internet to facilitate joint creation of artworks, e.g. one film-maker was working in collaboration with a US film-maker. Artists were also using the internet to publicise their work (e.g. use of Myspace by musicians) and to build networks through which they discuss their work.

Table 7.6 shows that the use of technology in creating art is more widespread among younger artists.

Table 7.6: Technology Use by Artists in Creating Artistic Work, by Age				
	ROI		NI	
	Artists aged 44 or younger (%)	Artists aged 45 or older (%)	Artists aged 44 or younger (%)	Artists aged 45 or older (%)
Use technology a lot	50	26	45	31
Use to some extent	36	41	36	43
Don't use technology	14	33	19	26
Total	100	100	100	100

For ROI, N = 438 (44 or under) and 408 (45 or over). For NI, N = 155 (44 or under) and 105 (45 and over)

The extent to which artists depend on technology in creating their artwork, and their familiarity with technology relevant to their artform areas, is shown in Figure 7.10.

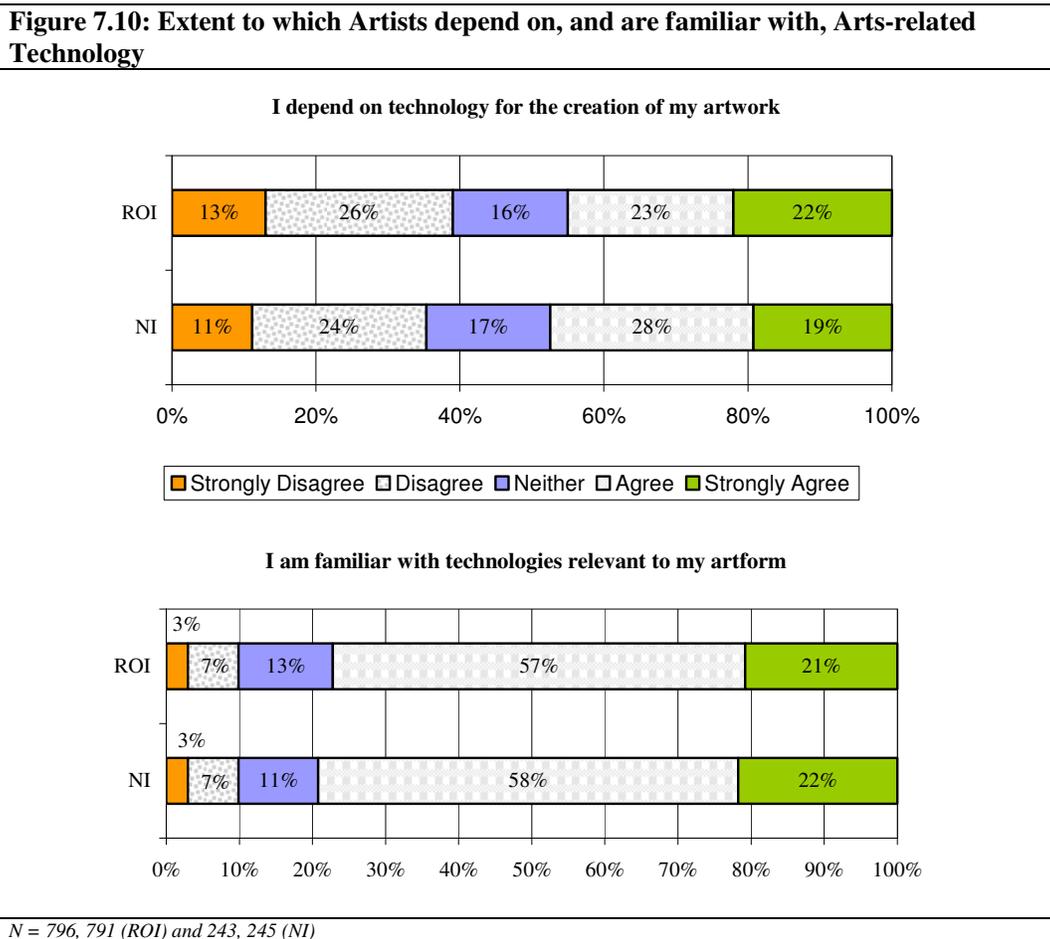
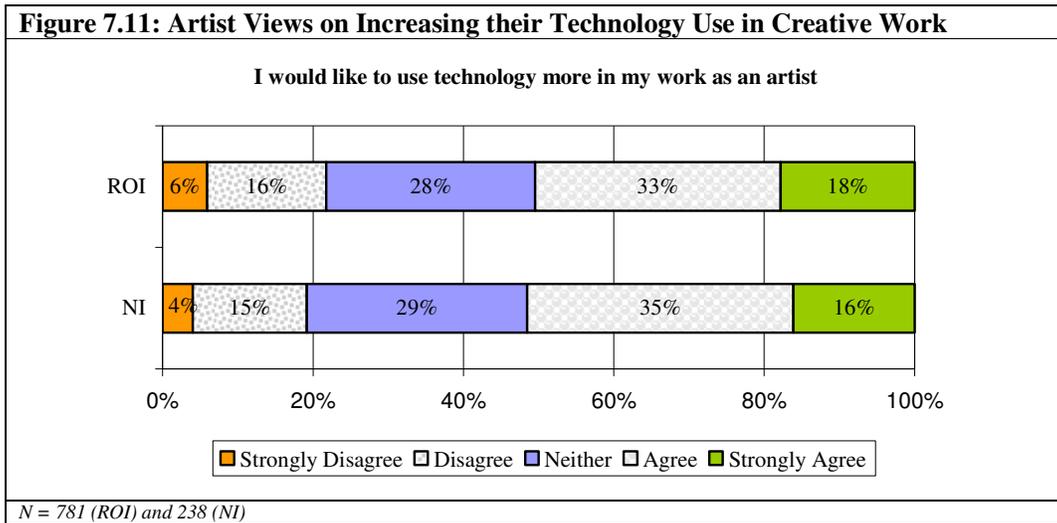


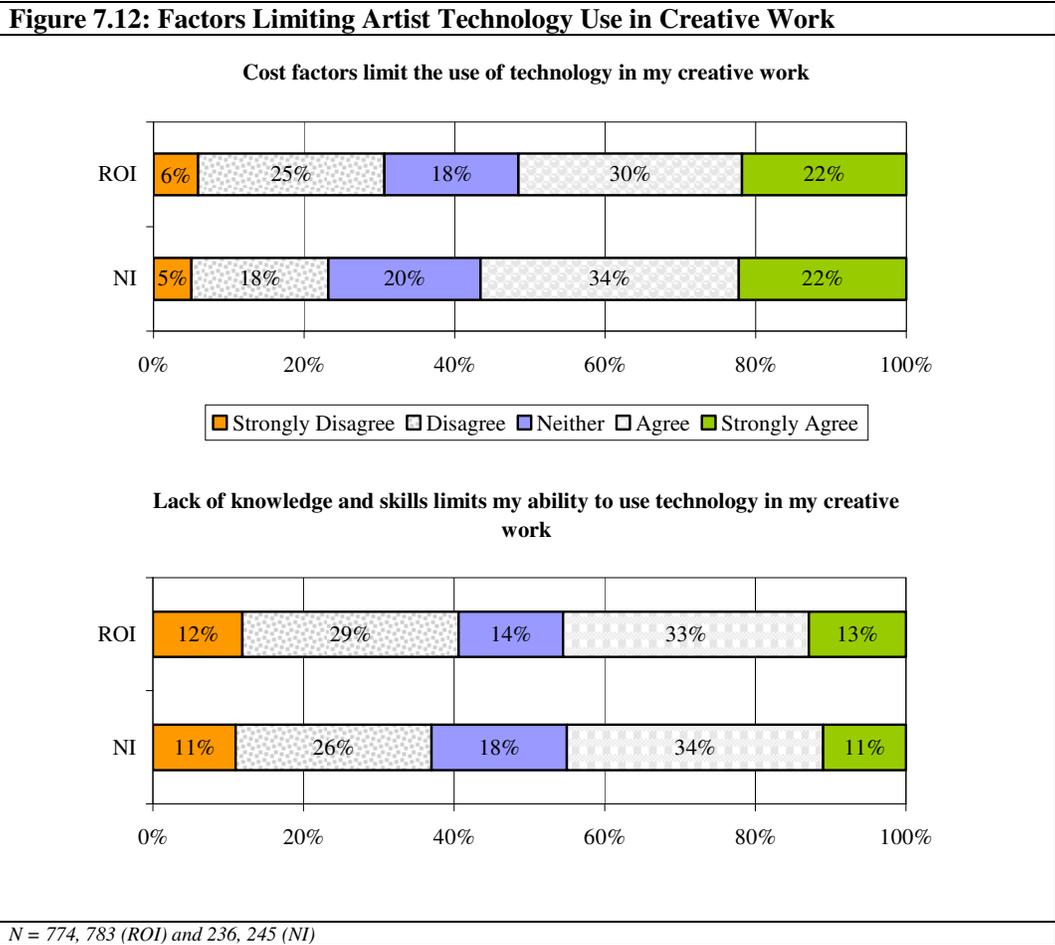
Figure 7.10 shows that one in five artists ‘strongly agree’ that they depend on technology to create their artwork, with higher proportions ‘agreeing’. About one in five ‘strongly agree’ that they are familiar with technologies relevant to their artform, with almost three in five ‘agreeing’.

7.4.2 Views on Increasing Technology Use

Despite their familiarity with technologies relevant to their artform areas, Figure 7.11 shows that 51% of professional artists would like to use technology more in their work as artists.



The desire to use technology more was stronger in the performing arts & film (ROI 56% and NI 53%) followed by the visual arts group (49% and 50%) and writers (at 25% and 48%), with the last figure perhaps reflecting already high use of technology by writers (and perhaps less need for different software packages). Artists were also asked to what extent two specific factors limit their use of technology (Figure 7.12).



Over half of the artists ‘agree’ or ‘strongly agree’ that cost factors limit their usage of technology, with almost half being held back by a lack of knowledge or skills.

Interaction between technology and the arts is a complex subject (with a developing literature) and project focus groups raised a spectrum of issues outside the scope of this study. These included how technologies are changing artforms (e.g. removing ‘imperfections’ from music); implications of technology for the distribution of artwork; fears about the control of outputs (e.g. copyright concerns around Google’s plans for an online library); concerns as to how artists can meet ongoing costs of purchasing and maintaining technology; concerns by some as to how they can keep abreast of technology developments; and the possibility that visual artists may need less physical space in the future if they work more in ‘virtual space’.

7.5 Practical Organisation of Artistic Work

7.5.1 Working in a Company or Group or Collective

Figure 7.13 shows the extent to which artists work as part of a company, group or collective.

Figure 7.13: Proportion of Artists that undertake work as part of a Company or Group or Collective in which they work with other Artists

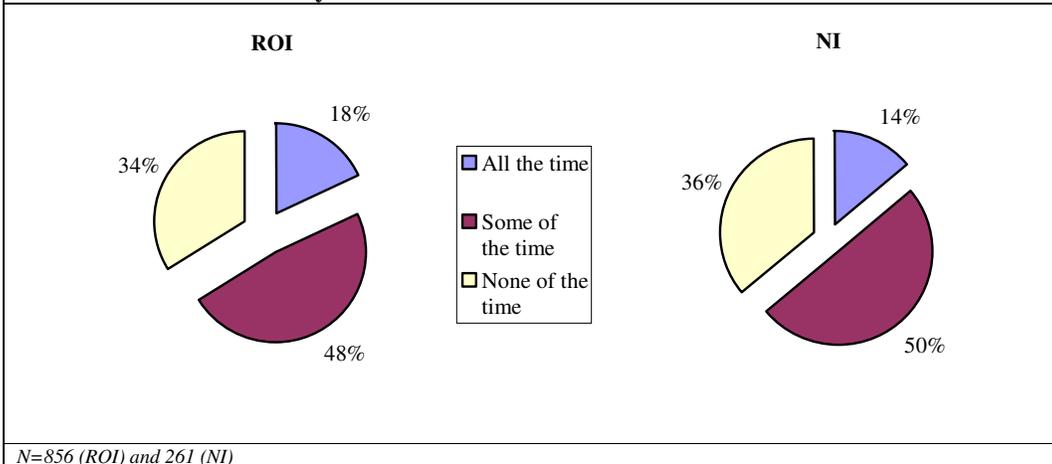


Figure 7.13 shows that about one in six artists in ROI and one in seven in NI work as part of a company or group or collective all of the time, with a further one in two working with other artists at least some of the time. This indicates that, for these two-thirds of artists, the chance of becoming isolated is relatively low. Artists working in shared workshops or other spaces are included amongst this group.

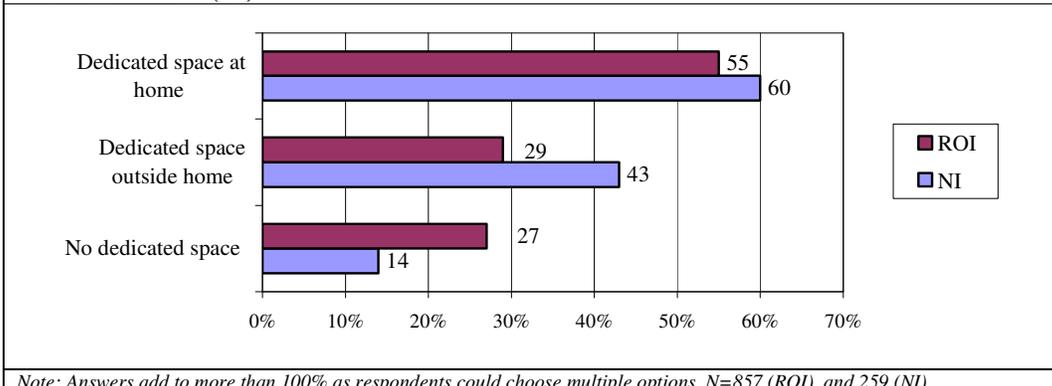
Almost five in six artists in the performing arts & film work with other artists all or some of the time (85% in ROI and 84% in NI). Figures are lower for the visual arts (44% in ROI and 54% in NI) and writers groups (36% in ROI and 38% in NI).

Some artists in the focus groups noted a possible tension between the advantages of working in collectives, and benefits arising, and the fact that artists may be competing for funding or customers in a relatively small market.

7.5.2 Proportion of Artists with a Dedicated Space for their Work

The extent to which respondents had a dedicated space where they undertake their creative work as artists is shown below.

Figure 7.14: Extent to Which Artists have a Dedicated Space to undertake Creative Work as Artists (%)



Based on the numbers with ‘no dedicated space’, 73% of ROI artists and 85% of NI artists have a dedicated space for their creative work. Figure 7.14 shows that such spaces are more likely to be within rather than outside the home, which may blur work/non-work activities and may link to artists’ relatively long work hours, and the challenge of maintaining a good work-life balance.

Those most likely to have a dedicated space for creative work in their home were the writers group (ROI 86% and NI 71%), which links to their being more likely to work on their own (previous question). Linked to the nature of their work, those least likely to have a dedicated space were in the performing arts & film, with 41% in ROI and 23% in NI having no such space. This compared to 14% (ROI) and 26% (NI) of writers and 8% (ROI) and 5% (NI) in the visual arts group that did not have a dedicated space.

The focus groups welcomed spaces for artists developed in recent years (e.g. DanceHouse in Dublin and Dance Resource Base in Belfast were noted as having greatly improved the dance infrastructure). However, artists felt that the process of developing and upgrading such spaces, including rehearsal spaces, is not complete and rehearsal spaces and studios are often in poor condition. Multiple examples, across artforms, were cited in this regard⁸⁵.

7.6 Experience of Unemployment

7.6.1 Extent and Length of Registered Unemployment

Section 7.2 showed that only about two in five artists spend all of their working time as artists, with many artists working elsewhere in the arts and outside the arts. However, artists’ work patterns also mean that many artists spend time without work.

Artists from ROI and NI were asked if they had been registered as unemployed in the 12 months prior to the study and results are shown (for all artists and for the artform groups) in Table 7.7. Being registered as unemployed with the Department of Social and Family Affairs (ROI) or the Social Security Agency (NI) would exclude periods when artists are under-employed due to a lack of work or times when they do not register as unemployed, e.g. for a short period between two pieces of work.

Table 7.7: Proportion of Artists Registered as Unemployed in Year prior to Study		
	ROI	NI
	(%)	(%)
All Artists	23	15
Visual Arts Group	19	15
Artists in the Performing Arts & Film	26	16
Writers	15	13
<i>N = 855 (ROI) and 255 (NI). For visual arts., N = 304 (ROI) and 125 (NI). For performing arts & film, N = 473 (ROI) and 103 (NI). For writers, N = 78 (ROI) and 27 (NI)</i>		

⁸⁵ The following reports have been published by The Arts Council/An Chomhairle Ealaíon: Arts Council (2009) Review of Visual Artists’ Workspaces and Arts Council (2010) Giving Body to Dance – A Review of Dance-based Infrastructure in Ireland

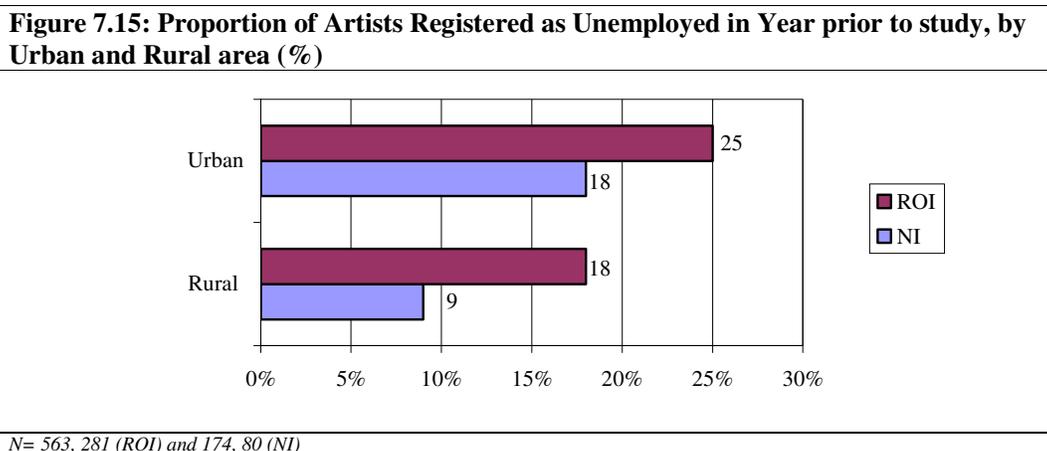
Table 7.7 shows that 23% of ROI artists and 15% of NI artists registered as unemployed in the year prior to the study. The higher ROI figure may reflect a more severe impact over this period from the global economic downturn. The table shows that registered unemployment was particularly high for artists in the performing arts & film, partly reflecting the stop-start nature of their work and the fact that this may facilitate easier registration for unemployment payments.

For July-September 2009, the national ROI unemployment rate was 12.4% and the NI rate 7.1%⁸⁶. While these rates are lower than those in Table 7.7, direct comparisons cannot be made as Table 7.7 relates to the proportion unemployed over the previous year (rather than in the relevant quarter). Chapter 2 showed that, in the US, artist unemployment was rising faster than total unemployment in the economic recession of 2008.

Analysed by age, the data shows that, in ROI, 29% of artists aged 44 or younger registered as unemployed in the year prior to the study, compared to 16% of those aged 45 or over. A similar gap was evident for NI, with 18% of the younger group having registered as unemployed in the previous year, compared to 10% of those aged 45 and older. Younger artists were therefore more likely to have registered as unemployed in the previous year.

From a gender perspective, 21% of ROI male respondents had registered as unemployed in the previous year, compared to 24% of female artists. The situation in NI was reversed, with 19% of male artists and 11% of female artists having been so registered.

Figure 7.15 shows that registered unemployment in the year prior to the study was higher for artists in urban areas.



⁸⁶ Source (ROI): Central Statistics Office, Quarterly National Household Survey, July-September 2009. Source (NI): Department of Enterprise, Trade and Investment, Northern Ireland Labour Market Structure, July- September 2009

Figure 7.15 shows that, in ROI, one in four artists in urban areas registered as unemployed in the year prior to the study compared to just over one in six in rural areas. The same pattern was evident in NI, with more than one in six having registered as unemployed in Belfast or another urban centre compared to one in eleven in rural areas. The variation can partly be explained by the fact that, as outlined above, those in the performing arts & film, who are more likely to live in urban areas, were more likely to have registered as unemployed in the year before the study.

The ROI data shows higher registered unemployment in the previous year for artists who work on a PAYE basis compared to those who work on a self-employed basis (34% v 14%, excluding those who work on a combination of both bases). Equivalent figures for NI did not show a variation between these two groups, albeit on the basis of smaller numbers.

Those artists who registered as unemployed in the year before the study were asked for how many weeks they had been so registered. Some 50% of the 173 ROI artists responding to this question had been unemployed for 28 weeks or more, with the equivalent figure for NI, for the 37 artists responding, at 15 weeks. This shows that not only was registered unemployment for ROI artists higher than for NI artists in the year to autumn 2009, the average duration of unemployment was also longer.

Data for Australian artists (Throsby and Hollister, 2003) shows that, over a five-year period (1996-2001), 34% had experienced some period of unemployment. The artform areas with (by far) the highest figures were for actors and dancers, reflecting the findings in this study. The average (mean) total period of unemployment for artists over the 60-month period was 17 months, or just under three months per year. This suggests a shorter duration of unemployment than in this study, which may perhaps be due to the severe economic recession that was a backdrop to this study.

7.6.2 Receipt of Unemployment Payments

The study asked artists who had been registered as unemployed in the 12 months prior to the study if they had received Jobseeker's Allowance or Benefit. Nine in ten artists (ROI 89% and NI 91%) had received one or other payment.

Artists were asked if they had experienced any difficulties in claiming unemployment payments over the previous three years because of their status as artists. The question was not applicable to most artists (as they hadn't claimed for payments in the previous three years) but, for those for whom it was applicable, the results are shown below.

Figure 7.16: Proportion of Artists with difficulties claiming Unemployment Payments due to Status as an Artist in three years prior to Study

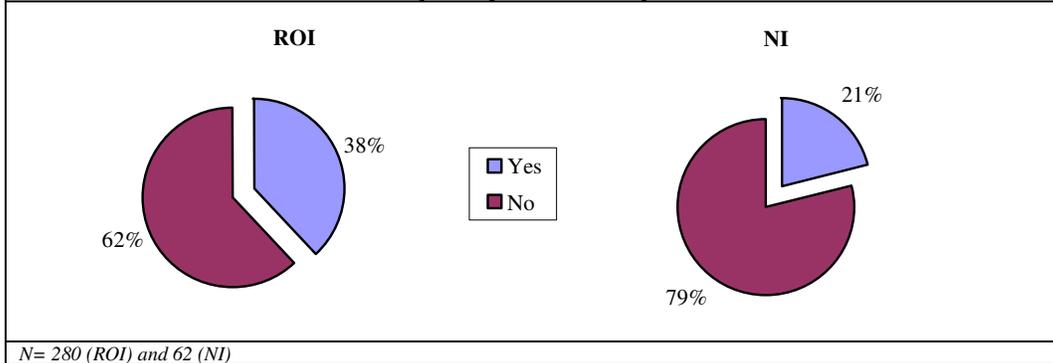


Figure 7.16 shows that two in five relevant ROI artists and one in five NI artists had difficulties claiming unemployment payments due to their status as an artist. (This compares to 33% of Australian artists in Throsby & Hollister’s 2003 study that experienced difficulty accessing unemployment benefits due to their occupation). The ROI data shows that self-employed artists were more likely to have had difficulties than PAYE artists, with those combining both tax statuses being most likely of all to have had difficulties. (The numbers were too small to make this comparison for NI.)

Examples of difficulties in claiming unemployment payments are shown below.

Box 7.2: Selection of Comments from Artists on Difficulties in Claiming Unemployment Benefit due to Status as an Artist

Republic of Ireland

- “My paid work is sporadic/episodic and contract work comes and goes, so I am difficult to classify.”
- “As an actor, it is often suggested that I should take work elsewhere, e.g. as a shop assistant or bar tender”
- “I was informed that I was ineligible to claim benefits as an artist as it was considered that I was not actively seeking work.”
- “I don’t tell them I am an artist.”
- “An artist’s life is not seen as a viable reason to get training benefits. I don’t agree with this.”
- “It is challenged as not being a ‘real job’.”
- “They distrust artists and think we lie because they cannot believe how poor we are.”
- “I receive lone parent benefit which limits my allowed income to €240 per week. This ceased when I worked abroad, even though I still had to support my daughter (13).”
- “Travelling for unpaid artist work outside Ireland does not allow me to be on the unemployment register. I am supported for travel and accommodation but living expenses are non-existent in most cases.”

“They don’t believe there is no work (in 2009). I had to get letters from everyone I had worked for stating that they had no work – it was very embarrassing.”

“In relation to part-time employment, it is difficult to get my employer to stamp/sign slips.”

“To receive the artist tax exemption, I am classed as self-employed. This rules me out of receiving Jobseekers Benefit. And it entitles me to receive only half-rate Jobseekers Allowance as the means test is based on my income from two years ago when I earned much more than normal on non-artistic work and residency.”

“I was told that as I was ‘working’ as an artist I wasn’t ‘looking for work’ (and so was ineligible). I have been on and off unemployment benefit for the past five years and they said that I obviously wasn’t successful as an artist, so had to look for work in another area or they would cut my dole.”

“Myself and my partner were denied unemployment payments because our combined incomes from the previous year exceeded the limit (allowed) for our household. Income and work fluctuates greatly from year to year and when I applied for unemployment payments, my income was very low but this wasn’t taken into account.”

Northern Ireland

“There is no status for performance artists. I have to register as a creative consultant.”

“When you have one-off work days, they are confused with ongoing part-time work and payments are stopped. You then have to go through the hassle of re-claiming and getting backdated benefits.”

“As I had not paid enough in the previous year in contributions, I was not entitled to benefits. It all seemed a total waste of effort with forms which did not relate to artistic work.”

“There is no appropriate box for the ‘job title’ and having unpaid work as an artist is difficult to explain to the social security office.”

“There is a lack of understanding of the life and career of an artist. I was told I would have to give up my studio to claim unemployment. I cannot create work without a studio. I was told I would have to stop creating work and remove all work that was available for sale.”

Note: Some comments have been edited slightly for reasons of brevity and clarification and to remove personal details

While it is a minority of artists that experience problems claiming unemployment payments due to their status as artists, their problems include:

- A lack of understanding of artist work patterns by at least some unemployment offices, including the fact that artists:
 - may need to undertake speculative/unpaid work;
 - may have short periods (e.g. a few days) of employment;
 - may have short periods of work outside the country which may involve expenses being covered but no further income.
- Issues arising from the fact that many artists are self-employed. This includes a ‘time lag’ in that assessments of eligibility for payments are based on income from a previous period, when income may have been higher than current income. The

lack of a system permitting inter-year income averaging in ROI can lead not just to short-term hardship but also requires a high level of (accurate) inter-year planning by artists of income and expenditure. This is particularly difficult when there is a sharp change in the market as happened (for example) in 2008/09.

- Frustration by some artists in relation to ineligibility for payments due to a lack of PRSI/National Insurance contributions or 'stamps'.
- Difficulty or embarrassment from having to get proof of a lack of available work, including letters from former employers (this was cited more frequently as an issue in ROI). The means test for payments was also seen as intrusive by some ROI artists.

7.7 Work Patterns and Unemployment: Key Findings

- As regards their work patterns, artists on average spend just under two-thirds of their working time working as artists (in paid and unpaid work), with the remainder divided between other work in the arts and work outside the arts.
- Almost half of the time spent working as artists is unpaid. This includes speculative work, some of which may lead to future income.
- Artists did not expect a significant fall in the amount of time they spent working as artists in 2009, despite the economic recession. (Note that this refers to time rather than income.) There appears to have been a greater effect in 2009 on ROI rather than NI artists in this regard. In ROI, artists in the performing arts & film expected the biggest 2009 fall in work, with writers expecting the largest decrease in NI.
- Fewer than half of the artists surveyed (41% in ROI and 45% in NI) spend all of their working time as artists. Artists in the performing arts & film group are most likely to have to spend time working other than as artists and also spend longer periods of time working other than as artists.
- In their 'moonlighting', i.e. their work other than as artists, the most common jobs that artists take-up are as teachers/lecturers or in other positions in the arts, e.g. administrators or managers. These jobs therefore tend to reflect the educational qualifications of artists, although this is not universally true.
- The reason artists take work other than as artists is generally not out of a desire for a 'portfolio career' but, for most, to supplement and stabilise their incomes, and due to a lack of work as artists. The lack of available work is a particular problem for artists in performing arts & film. Well over half of all artists say that working other than as an artist is important in supporting their career financially.
- Including arts and non-arts work, more than two-thirds of artists often or always work more than 40 hours per week and more than one-third often or always work more than 55 hours per week. (This compares to the average 48-hour week that is set as a limit under the EU Working Time Directive. As many artists are self-employed, or work unpaid hours, they regularly go above this limit.)
- In the context of these work patterns and hours worked, 48% of artists in ROI and 42% of artists in NI say that their artistic work makes it hard for them to achieve a good work/life balance. This is reinforced by more than half of the artists saying that their careers involve high levels of stress.
- There is evidence that the work patterns of artists reflect to some extent the work patterns of all self-employed workers in the economy.

- Sizeable proportions of artists had worked outside ROI or NI (as applicable) in the year prior to the study, with 42% of ROI artists and 53% of NI artists having done so. The proportions were highest for artists in the performing arts & film.
- The survey shows high mobility of artists on the island of Ireland, with 78% of NI artists who had travelled outside NI listing ROI as a destination and 30% of ROI artists listing NI as a destination. There is also high mobility to Britain with mobility to other EU Member States higher for ROI artists than for NI artists.
- Two-thirds of ROI artists and three-quarters of NI artists consider mobility outside ROI and NI (as appropriate) as necessary to their careers. However, despite work at EU level, barriers exist to such mobility including obstacles that exist for all workers (such as taxation or social security issues) and arts-related obstacles (such as issues on funding and around contracts and intellectual property).
- As regards technology use, artists almost universally use computers and the internet in relation to their work. More than three-quarters use technology in creating their artistic work, with two out of five artists using it 'a lot' in this regard (breaking into almost half of the writers group, around two in five in performing arts & film and one in three in the visual arts group). More than two out of five artists depend on technology for the creation of their artwork
- Just over half of the artists (51% in ROI and NI) would like to use technology more in their work as artists. More than half said that cost factors limit their use of technology and almost half said that lack of knowledge and skills limit their ability to use technology in their creative work.
- In terms of their level of work with other artists, one in six ROI artists and one in seven NI artists works as part of a collective or group all of the time, with half doing so some of the time and the remaining one-third working on their own all of the time. Artists in the performing arts & film are much more likely to work with other artists as part of their work.
- Three-quarters of ROI artists and five in six NI artists have a dedicated space in which they undertake their creative work, in most cases, within their homes.
- The nature of many artists' work patterns can lead to unemployment. Some 23% of ROI artists and 15% of NI artists registered as unemployed in the year prior to the study, with the figures highest for those in the performing arts & film.
- Half of the ROI artists that had been registered as unemployed had been unemployed for at least 28 weeks, with the equivalent period for NI being 15 weeks. The differential between ROI and NI may reflect an apparently sharper effect of the economic recession on ROI artists in 2009.
- Of those artists receiving unemployment payments in the three years prior to the study, two out of five ROI artists and one in five NI artists experienced difficulties in receiving payments because of their status as an artist. Issues cited included a lack of understanding by relevant government departments and agencies of artist work patterns, issues arising from many artists being self-employed, issues around PRSI (ROI) or National Insurance (NI) and means tests perceived as intrusive.
- Findings in relation to gender show that male artists tend to work longer hours than their female counterparts and are slightly less likely to undertake unpaid work. Male artists are more likely to travel to work outside ROI or NI (as appropriate), and to see such travel as important to their careers.
- Findings in relation to younger artists (those aged 44 or younger) show that this cohort is more likely to say that working other than as an artist is important in supporting their career as artists. This group is more likely to work on average

more than 40 hours per week (between arts and non-arts work), to travel to work as artists outside ROI or NI (as applicable); to use technology in creating artistic work and to have registered as unemployed in the year prior to the study.

Chapter 8: Income and Standard of Living

8.1 Introduction

Chapter 8 presents information on the levels of income and standards of living of artists and has five further sections.

- Section 8.2 presents information on the incomes of artists from different sources, their views on how their incomes were changing in 2009 and comparisons with the incomes of other workers. Responses to the survey questions on income were high, suggesting artists were reassured by the guarantee of confidentiality provided, and were happy to share their personal information to assist the research.
- Section 8.3 presents information on the composition of artists' incomes, including the contribution of the Arts Councils (in ROI and NI) to these incomes.
- Section 8.4 presents information on artists' standards of living and how these compare to those of the wider population.
- Section 8.5 relates to the situation of artists as regards pension provision and private health insurance.
- Section 8.6 draws together key findings from the chapter.

In presenting data on income levels in Section 8.2, data is presented in the relevant local currency, i.e. euro for ROI and pounds sterling for NI. ROI artist incomes are generally higher and the wider context is that wider worker incomes in ROI are higher than in NI – this is seen in the comparisons of artist incomes and incomes of other workers in ROI and NI presented in the chapter.

8.2 Levels of Income

8.2.1 Income from Work as an Artist

Respondents were asked for information on their personal income arising from their work as artists for the previous two financial years. In ROI, these were the calendar years 2007 and 2008 and, in NI, they were the years from 6th April 2007 to 5th April 2008 (2007/08) and from 6th April 2008 to 5th April 2009 (2008/09). The financial year was used as it is the period for which all workers (including artists) who prepare tax returns must maintain records for tax purposes.

Data relating to income arising from work as an artist is shown for ROI in Table 8.1.

	2007		2008	
	Average (Mean)	Median	Average (Mean)	Median
Gross income (including awards, bursaries etc.)	€19,437	€10,000	€19,048	€10,598
Income after deductible expenses but before tax	€15,150	€8,000	€14,676	€8,000

N = 704 (2007) and 705 (2008)

Table 8.1 shows that the average (mean) income of an ROI artist in 2008 from working as an artist was just over €19,000. However, as associated deductible expenses averaged over €4,300, the average (mean) income from work as an artist after expenses and before tax was €14,676.

The average (mean) figures are skewed in that a small proportion of artists have high incomes. In fact, in 2008, ROI respondents' gross incomes ranged from a negative €8,000 to €950,000, with incomes after expenses ranging from a negative €9,500 to €950,000. The median figures show that 50% of ROI artists earned €10,600 or less in 2008 from their work as artists and, after expenses, 50% earned €8,000 or less⁸⁷.

The distribution of ROI data for 2008 in relation to income arising from work as artists (after expenses and before tax) shows that:

- 25% of professional artists had income in this regard of €1,596 or less;
- 50% of professional artists (as stated) had income in this regard of €8,000 or less;
- 75% of professional artists had income in this regard of €18,000 or less.

Analysis by tax status shows that those artists working on a PAYE basis had higher incomes (after deductible expenses and before tax) from their work as artists than those working on a self-employed basis. For the former, the average (mean) income for 2008 was €22,049 and the median income was €14,608. For the latter, the average (mean) income was €16,414 and the median income was €9,000.

Equivalent data (in pounds) on income from work for NI artists is shown in Table 8.2.

Table 8.2: Personal Income of Artists from Work as Artists (NI), 2007/08 and 2008/09 (Pounds)				
	2007/08		2008/09	
	Average (Mean)	Median	Average (Mean)	Median
Gross income (including awards, bursaries etc.)	£10,472	£5,514	£11,865	£6,000
Income after deductible expenses but before tax	£7,043	£3,724	£7,419	£4,191
<i>N = 211 (2007) and 210 (2008)</i>				

Table 8.2 shows that the average (mean) income of an NI artist in 2008/09 from work as an artist was just under £11,900, with income after expenses of just over £7,400.

The range of incomes for NI artists for gross incomes from work as artists for 2008/09 varied from zero to £120,000 and, after expenses, from a negative £5,373 to £39,000. The average (mean) figures are brought up by a small number of high-earning artists and, in 2008/09, 50% of NI artists earned £6,000 or less from their work as artists before expenses, and just under £4,200 or less after expenses.

⁸⁷ Whereas the mean income data refers to the total income of all artists who responded to this question divided by the number of respondents, the median income refers to the middle value (or 'middle artist') in the data set, i.e. 50% of artists earned below this income and 50% earned above this income

The distribution of NI data for 2008/09 in relation to artists' income from their work as artists (after expenses and before tax) shows that:

- 25% of professional artists had income in the regard of £566 or less;
- 50% of professional artists (as stated) had income in this regard of £4,191 or less;
- 75% of professional artists had income in this regard of £10,941 or less.

For NI artists working on a PAYE basis, the average (mean) income for 2008-09 was £12,733 and the median income was €6,932. For artists working on a self-employed basis, the average (mean) income was £8,490 and the median income was £7,000.

8.2.2 Total Personal Incomes of Artists

Total Personal Incomes for All Artists

Chapter 7 showed that many artists are employed other than as artists, both elsewhere in the arts and outside the arts, and a proportion also experience unemployment from time to time. Data on artists' incomes from sources other than their work as artists is presented in Table 8.3 for ROI.

Table 8.3: Personal Income of Artists from Sources Other than Work as Artists (ROI), 2007 and 2008 – Average (mean) figures (Euro)		
	2007	2008
Income from other work in relation to the arts (e.g. teaching or arts administration)	€4,275	€4,758
Income from work not connected to the arts	€4,075	€3,650
Any other income (including unemployment payments or other)	€1,681	€2,001
Total income other than as an artist	€10,031	€10,409
<i>Note: Figures are for income after deductible expenses but before tax</i>		
<i>N = 704 (2007) and 705 (2008)</i>		

Equivalent data for NI for 2007/08 and 2008/09 is shown in Table 8.4.

Table 8.4: Personal Income of Artists from Sources Other than Work as Artists (NI), 2007/08 and 2008/09 – Average (Mean) Figures (Pounds)		
	2007/08	2008/09
Income from other work in relation to the arts (e.g. teaching or arts administration)	£3,397	£3,026
Income from work not connected to the arts	£2,537	£2,607
Any other income (including unemployment payments or other)	£1,544	£1,494
Total income other than as an artist	£7,478	£7,127
<i>Note: Figures are for income after deductible expenses but before tax</i>		
<i>N = 211 (2007/08) and 210 (2008/09)</i>		

Tables 8.3 and 8.4⁸⁸ show that the average (mean) income from work other than as an artist for an ROI artist in 2008 was over €10,400 and, in NI, for 2008/09, was over

⁸⁸ The data in these tables is for the average (mean) and not the median as, for each type of income, at least 50% did not earn this income type, and therefore the medians in all cases are zero

£7,100. The main ‘other’ source of income is from other work in the arts world, followed by income from work not connected to the arts.

Tables 8.5 and 8.6 combine data from the previous tables and show total personal income figures for artists. Data for ROI artists is shown in Table 8.5.

Table 8.5: Total Personal Income of Artists (ROI), 2007 and 2008 (Euro)				
	2007		2008	
	Average (Mean)	Median	Average (Mean)	Median
Income as an Artist	€15,150	€8,000	€14,676	€8,000
Income from Other Sources	€10,031	N/a	€10,409	N/a
Total Personal Income	€25,181	€20,000	€25,085	€19,832
<i>Note: All figures are for income after deductible expenses but before tax</i>				
<i>N = 703 (2007) and 705 (2008)</i>				

Table 8.5 shows that the total average (mean) personal income for artists from ROI in 2008, from all income sources, was €25,085, with 59% derived from work as an artist and 41% from other sources of income. It shows also that 50% of ROI artists had total personal incomes of under €19,832 in 2008.

The distribution of ROI data for professional artists’ total personal incomes from all sources for 2008 shows that:

- 25% of artists had total personal incomes of €11,475 or less;
- 50% of artists (as stated) had total personal incomes of €19,832 or less;
- 75% of artists had total personal incomes of €31,000 or less.

The total personal incomes of NI artists are shown in Table 8.6.

Table 8.6: Total Personal Income of Artists (NI), 2007/08 and 2008/09 (Pounds)				
	2007/08		2008/09	
	Average (Mean)	Median	Average (Mean)	Median
Income as an Artist	£7,043	£3,724	£7,419	£4,191
Income from Other Sources	£7,478	N/a	£7,127	N/a
Total Personal Income	£14,521	£10,384	£14,546	£11,746
<i>Note: All figures are for income after deductible expenses but before tax</i>				
<i>N = 211 (2007) and 210 (2008)</i>				

Table 8.6 shows that the average total personal income for an NI artist in the year to April 2009, from all income sources, was just over £14,500, of which 51% was income as an artist and 49% came from other sources. The median shows that 50% of NI artists had total personal incomes of under £11,746 in the year to April 2009.

Further analysis of the distribution of the data on total personal incomes from all sources of NI professional artists for 2008/09 shows that:

- 25% of artists had total personal incomes of £7,000 or less;
- 50% of artists (as stated) had total personal incomes of £11,746 or less;
- 75% of artists had total personal incomes of £19,346 or less.

The view from the project focus groups was that the incomes of artists are poor, especially when taking into account levels of education. Artists noted that, as many are self-employed, they also do not get holiday pay, sick pay or other benefits. They noted the lack of in-built growth in income over time, e.g. unlike jobs where an employee receives salary increments. This can mean that artists may be (relatively) satisfied with their income early in their career but, as they get older, lack of much income growth can limit life choices and cause frustration.

Total Personal Incomes by Artform Group

Data on the total incomes of artists in 2008 for the three groups for ROI (based on the relevant sample sizes) is shown in Table 8.7.

Table 8.7: Personal Incomes of Artists (ROI) by Artform Grouping, 2008 (Euro)						
	Visual Arts Group		Performing Arts & Film		Writers Group	
	Average (Mean)	Median	Average (Mean)	Median	Average (Mean)	Median
Income as Artist	€17,365	€7,623	€13,227	€8,500	€13,049	€3,728
Income from Other Sources	€10,313	N/a	€9,418	N/a	€16,429	N/a
Total Personal Income	€27,678	€19,497	€22,645	€20,000	€29,477	€19,280
<i>Note: Figures are for income after deductible expenses but before tax</i>						
<i>N = 250 (Visual Arts Group), 388 (Performing Arts & Film) and 68 (Writers)</i>						

In relation to income from their work as artists, Table 8.7 shows that ROI artists in the visual arts group had higher average (mean) incomes in 2008 compared to the other two groups. However, even in this group, 50% of artists earned €7,623 or less in 2008 from their work as artists. In the other groups, 50% of artists in the performing arts & film earned €8,500 or less in 2008 from their work as artists and 50% of the writers earned €3,728 from their work as artists in 2008.

The figures for *total* personal incomes show that the average figures for the three groupings lay between €22,600 and €29,500, with writers on average having the highest earnings and artists in the performing arts & film having the lowest. However, the figures suggest a greater potential for some artists to earn high incomes in the visual arts and in literature as median figures for the three groups are very similar.

Data for the incomes of NI artists by artform group (based on the relevant smaller sample sizes) is shown in Table 8.8 for 2008/09.

Table 8.8: Personal Incomes of Artists (NI) by Artform Group, 2008/09 (Pounds)						
	Visual Arts Group		Performing Arts & Film		Writers	
	Average (Mean)	Median	Average (Mean)	Median	Average (Mean)	Median
Income as Artist	£5,639	£2,197	£10,143	£7,976	£4,432	£2,000
Income from Other Sources	£7,089	N/a	£6,342	N/a	£10,428	N/a
Total Personal Income	£12,728	£8,990	£16,485	£13,079	£14,860	£13,056

*Note: All figures are for income after deductible expenses but before tax
N = 99 (Visual Arts Group), 89 (Performing Arts & Film) and 22 (Writers)*

In relation to income from working as an artist, the data in Table 8.8 suggests that NI artists in the performing arts & film had highest average earnings in 2008/09. Median figures for artist incomes for those in the visual arts and writers groups, at £2,000 or just over, suggest that many artists in these two groups in NI would not be able to make a living from their work as artists, with their arts work almost as a secondary occupation (from an income, if not a time, perspective).

The gap narrows in the figures for total personal incomes for NI artists but artists in the performing arts & film retain an advantage, with those in the visual arts grouping earning less than the other two groups.

8.2.3 Artist Household Incomes

Chapter 2 quoted US and Australian studies showing that many artists in those countries rely on incomes earned by spouses, partners and other household members. A specific question on the extent to which artists from ROI and NI depend on other household income is asked later in this chapter but data on the household incomes of artists in ROI and NI is presented in Tables 8.9 and 8.10. In both cases, the number of respondents is somewhat lower than for the personal income questions⁸⁹.

Table 8.9: Income Levels of Artist Households (ROI), 2007 and 2008 (Euro)		
	2007	2008
Average (Mean) Total Household Income	€47,647	€47,456
Median Household Income	€37,449	€38,000
<i>Note: Figures are for income after deductible expenses but before tax N = 563 (2007) and 561 (2008)</i>		

Table 8.9 shows that the average (mean) household income for ROI artists was €47,456 in 2008, with 50% of artists having household incomes of €38,000 or less.

Table 8.10: Income Levels of Artist Households (NI), 2007/08 and 2008/09 (Pounds)		
	2007/08	2008/09
Average (Mean) Total Household Income	£26,687	£27,259
Median Household Income	£23,016	£24,000
<i>Note: Figures are for income after deductible expenses but before tax N = 178 (2007/08) and 176 (2008/09)</i>		

Table 8.10 shows that the average (mean) household income for NI artists was over £27,000 in 2008/09, with 50% of NI artists having household incomes of £24,000 or less in that year.

8.2.4 Analysis of Income Data for Sub-groups of Artists

⁸⁹ This suggests either that artists did not have full information on the household finances or that some artists who live on their own did not provide separate information for the household

This section presents data for sub-groups of artists based on demographic characteristics: age, gender, presence of a limiting condition and whether the artist lives in an urban or rural area. As the number of survey responses was lower for these sub-groups than for ‘all artists’, care should be taken when interpreting results.

Income Data and Age

Data on the income of ROI artists by age is shown below.

Table 8.11: Income of Artists by Age (ROI), 2008 (Euro)				
	Artists 44 and under		Artists 45 and over	
	Average (Mean)	Median	Average (Mean)	Median
Income from work as an artist	€12,639	€7,434	€16,963	€8,895
Income from other work and sources	€10,961	N/a	€9,899	N/a
Total Personal Income	€23,600	€20,000	€26,862	€19,500
Total Household Income	€40,401	€30,032	€54,139	€40,847
<i>Note: Figures relate to income after allowable deductible expenses and before tax</i>				
<i>N = 356 (44 and under) and 344 (45 and over). For household question, N = 270 (44 and under) and 286 (45 and over)</i>				

Similar data in relation to the income of NI artists by age is shown in Table 8.12.

Table 8.12: Income of Artists by Age (NI), 2008/09 (Pounds)				
	Artists 44 and under		Artists 45 and over	
	Average (Mean)	Median	Average (Mean)	Median
Income from work as an artist	£6,918	£3,556	£8,086	£4,991
Income from other work and sources	£6,451	N/a	£8,027	N/a
Total Personal Income	£13,369	£10,169	£16,113	£13,031
Total Household Income	£26,484	£23,253	£28,290	£24,520
<i>Note: Figures relate to income after allowable deductible expenses and before tax</i>				
<i>N = 120 (44 and under) and 90 (45 and over). For household question, N = 101 (44 and under) and 76 (45 and over)</i>				

Tables 8.11 and 8.12 suggest some premium in terms of income as an artist gets older. In both ROI and NI, artists aged 45 and over earn more from their work as artists than do artists aged under 45, with a premium of 34% on the average (mean) income in ROI and of 17% on the average (mean) income in NI. This may partly reflect an exit by artists who do not have high earnings from work as artists after a certain number of years, as well as the establishment of reputations by artists over time. When all personal income is taken into account, premiums continue to exist for the older artists, at 14% in ROI and 21% in NI. However, at this measure (total personal income), the difference disappears for the median figure in ROI. A premium (of 28%) continues to exist for older artists in the NI median figures⁹⁰.

Income Data and Gender

Data on the income of male and female artists is shown in Tables 8.13 and 8.14. In reviewing this data, it should be noted that the findings in Chapter 7 indicated that

⁹⁰ The tendency for earnings to rise as a worker gets older is seen in the wider economy. See, for example, the CSO (2009) supplementary analysis of the 2007 National Employment Survey for ROI and, for NI, the Department of Enterprise, Trade and Investment’s 2009 Annual Survey of Hours and Earnings

male artists tend to work more hours than female artists, and female artists are slightly more likely to do unpaid work, factors not taken into account in Tables 8.13 and 8.14.

Table 8.13: Artist Incomes by Gender (ROI), 2008 (Euro)				
	Male Artists		Female Artists	
	Average (Mean)	Median	Average (Mean)	Median
Income from work as an artist	€20,501	€11,148	€9,789	€5,952
Income from other work and sources	€10,213	N/a	€10,634	N/a
Total Personal Income	€30,715	€23,473	€20,423	€17,000
Total Household Income	€48,559	€39,000	€46,452	€35,963
<i>Note: Figures relate to income after allowable deductible expenses and before tax</i>				
<i>N = 325 (males) and 375 (females). For household question, N = 266 (males) and 289 (females)</i>				

Table 8.13 shows that, for artists in ROI:

- Income from working as an artist is higher for male artists than for female artists, with the mean income 109% higher and the median income 87% higher. The median figures show that 50% of male ROI artists earned €11,148 or less in 2008 (from working as artists) and 50% of women artists earned €5,952 or less.
- Women artists have slightly higher average incomes from other work and sources. This closes the gap somewhat for the average (mean) total personal incomes, but the figure for ROI male artists remains 50% higher than that of female artists, with the median 38% higher.
- The income gap narrows further at household level. When other household income (normally spousal income) is taken into account, the average (mean) household income for a male ROI artist in 2008 was €48,559 compared to €46,452 for the household of a female ROI artist (male household 5% higher), with a gap of 8% in the median figure.

Income data for male and female artists in NI, for 2008/09, is shown below.

Table 8.14: Artist Incomes by Gender (NI), 2008/09 (Pounds)				
	Male Artists		Female Artists	
	Average (Mean)	Median	Average (Mean)	Median
Income from work as an artist	£8,765	£6,000	£6,125	£3,000
Income from other work and sources	£9,271	N/a	£5,066	N/a
Total Personal Income	£18,036	£13,941	£11,191	£8,963
Total Household Income	£29,690	£27,000	£24,872	£22,165
<i>Note: Figures relate to income after allowable deductible expenses and before tax</i>				
<i>N = 103 (males) and 107 (females). For household figure, N = 87 (males) and 89 (females)</i>				

Table 8.14 shows that, based on the survey responses:

- Male artists earned more than female artists in NI from work as artists in 2008/09, with the average (mean) male earnings 43% higher (and the median figure being twice as high).

- As male artists earned more than female artists from work other than as artists, the average (mean) total personal income of a male NI artist in 2008/09 was 61% higher than that of a female NI artist, and the median figure was 56% higher.
- As in ROI, the gap closes at the level of the household, with the average (mean) figure for households of male artists being 19% higher than those of female artists, and the median figure 22% higher.

While the numbers of artists in the different artform areas broken down by gender are too small to draw firm conclusions, the data suggests that the income differential in favour of males from work undertaken as an artist may be highest for artists in the visual arts grouping, both in ROI and in NI, and for writers in ROI. The data also suggests that gender income differentials are lower for artists who work on a PAYE basis (as artists) than for artists working on a self-employed basis or on a combination PAYE/self-employed basis.

The existence of a differential in income between male and female artists reflects international findings (see Chapter 2). For example, a 2008 German study found that, by the age of 50, there was a 30% or higher gap in male and female incomes and a 2009 US study found a 35% gap in median total personal incomes. The US study from the National Endowment of the Arts (2008) provides data on total personal incomes for the 2003-05 period. In its Table 54, it shows that, for 'all artists', the median income for women was \$27,300, which was 65% of the \$42,000 figure for men. This 65% salary for the median figure for total personal income compares to equivalent figures of 72% in ROI and 64% in NI.

The gender pay gap that exists for artists exists in the context of a gender pay gap in wider ROI and NI workplaces. Data for ROI shows a gender pay gap of 17.1% (as a proportion of male earnings) for average gross hourly earnings in 2007.⁹¹ In NI, in the year to April 2009, median female hourly earnings were 12.7% below those of male hourly earnings.⁹² While these gaps are narrower than for artists, the data is not comparable.⁹³ However, the existence of a wider gender pay gap in ROI and NI suggests that the gender pay gap for artists may involve some combination of broader societal factors and factors relating to the arts, the fact that many artists are self-employed (which may, for example, make it harder to access childcare), the relatively volatile artist work patterns, different gender approaches to the negotiation of rates or fees, or issues relating to specific artform areas.

Income Data and Presence of a Limiting Condition

Chapter 5 showed that 13% of artists in ROI and 14% in NI had an illness, health problem or disability. Income data for these artists (a relatively small number) and for those artists who do not have such a condition, is shown in Tables 8.15 and 8.16.

⁹¹ Sourced from Central Statistics Office (2010), *Women and Men in Ireland – 2009*

⁹² Sourced from Department of Enterprise, Trade and Investment, *NI Annual Survey of Hours and Earnings 2009*

⁹³ The wider workplace data excludes overtime and non-work sources of income, for example, and the survey data does not 'equalise' income for hours worked

Table 8.15: Incomes for Artists with an Illness/Health Problem or Disability, and All Other Artists (ROI), 2008 (Euro)				
	Artists with Limiting Conditions		Artists without Limiting Conditions	
	Average (Mean)	Median	Average (Mean)	Median
Income from work as an artist	€11,677	€6,502	€15,280	€8,000
Income from other work and sources	€9,497	N/a	€10,604	N/a
Total Personal Income	€21,174	€17,471	€25,884	€20,000
Total Household Income	€40,103	€30,000	€48,556	€39,000
<i>Note: Figures relate to income after allowable deductible expenses and before tax</i>				
<i>N = 92 (group with illness etc.) and 606 (group without illness etc.). For household data, N = 76 (group with illness etc.) and 479 (group without illness etc.)</i>				

Equivalent data in relation to NI artists is shown in Table 8.16.

Table 8.16: Incomes for Artists with an Illness/Health Problem or Disability, and All Other Artists (NI), 2008/09 (Pounds)				
	Artists with Limiting Conditions		Artists without Limiting Conditions	
	Average (Mean)	Median	Average (Mean)	Median
Income from work as an artist	£4,196	£1,000	£7,878	£4,959
Income from other work and sources	£7,072	N/a	£7,135	N/a
Total Personal Income	£11,268	£8,596	£15,013	£12,327
Total Household Income	£17,120	£13,667	£28,419	£24,961
<i>Note: Figures relate to income after allowable deductible expenses and before tax</i>				
<i>N = 26 (group with illness etc.) and 183 (group without illness etc.). For household data, N = 18 (group with illness etc.) and 158 (group without illness etc.)</i>				

The two above tables show an income differential between artists with and without limiting conditions. In ROI, those without a limiting condition have average (mean) incomes from their work as artists 31% higher than those who don't have such a condition. The equivalent gap in NI is 88%. As incomes from other sources are similar between the two groups, the income gap is lower for 'total personal incomes', at 22% in ROI and 33% in NI.

Income Data for Artists Living in Urban and Rural Areas

Differences in incomes for urban and rural artists in ROI are shown below. As mentioned previously, 'urban' includes the main city (Dublin or Belfast) and other cities and towns; 'rural' includes semi-rural as well as rural and remote areas.

Table 8.17: Income of Urban and Rural Artists (ROI), 2008 (Euro)				
	Urban Artists		Rural Artists	
	Average	Median	Average	Median

	(Mean)		(Mean)	
Income from work as an artist	€16,267	€8,000	€11,628	€8,000
Income from other work and sources	€10,875	N/a	€9,680	N/a
Total Personal Income	€27,142	€20,500	€21,308	€18,000
Total Household Income	€52,008	€40,295	€39,094	€31,060
<i>Note: Figures relate to income after allowable deductible expenses and before tax</i>				
<i>N = 462 (urban) and 236 (rural). For household question, N = 360 (urban) and 195 (rural)</i>				

Table 8.17 shows that, in ROI, the average (mean) income for artists in urban areas (from their work as artists) is 40% higher than for artists in rural areas. The median figures show that this gap is influenced by some high earners in urban areas, and 50% of urban-based and rural-based artists earned €8,000 or less from their work as artists in 2008. The gap in the average (mean) figures persists into total personal income and household income, with a 30% gap also in relation to the median household incomes, perhaps reflecting generally higher incomes, and work opportunities, in urban areas.

Equivalent data for urban and rural artists in NI is shown below.

Table 8.18: Income of Urban and Rural Artists (NI), 2008/09 (Pounds)				
	Urban Artists		Rural Artists	
	Average (Mean)	Median	Average (Mean)	Median
Income from work as an artist	£7,142	£3,649	£8,003	£5,279
Income from other work and sources	£7,462	N/a	£6,419	N/a
Total Personal Income	£14,604	£12,000	£14,422	£9,982
Total Household Income	£26,305	£21,880	£29,297	£26,780
<i>Note: Figures relate to income after allowable deductible expenses and before tax</i>				
<i>N = 142 (urban) and 67 (rural). For household question, N = 120 (urban) and 56 (rural)</i>				

Based on relatively small numbers of respondents, Table 8.18 shows that, unlike in ROI, respondents in NI were somewhat more likely to earn more from their work as artists in rural areas, with a gap of 12% in relation to this income. The situation changes after income from other work and sources is taken into account although, at total household level, incomes in rural areas are again higher.

8.2.5 Expected Fall in Income in 2009 due to Economic Recession

Given the difficult economic environment in 2009, artists were asked to estimate how their incomes for 2009 (ROI) or 2009/10 (NI) would compare to the previous year, with responses shown below.

Figure 8.1: Comparison of Expected 2009 (ROI) and 2009/10 (NI) Income as an Artist with Income Earned as an Artist in Previous Financial Year (%)

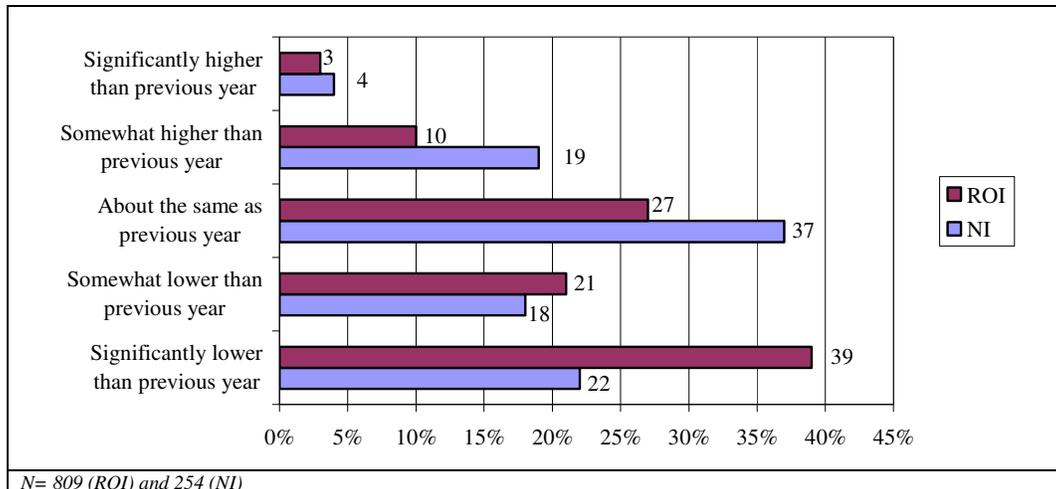


Figure 8.1 shows far greater proportions of artists believed their incomes would fall in 2009 (or 2009/10) compared to the proportions believing their incomes would rise.

The situation seemed particularly difficult for artists in ROI, where 60% expected their incomes to fall in 2009, and only 13% expected an increase. The sharp impact of the economic recession is seen in that 39% of ROI artists expected ‘significantly lower’ incomes as artists in 2009⁹⁴. For NI, over two out of five artists (41%) believed their incomes would fall in the year to April 2010, compared to 22% who believed that incomes would increase. More than one out of five NI artists (22%) believed that their income as an artist would be ‘significantly lower’ in the year to April 2010.

Figure 8.1 underscores the volatility of artists’ incomes. Indeed, the fact that 39% of ROI artists and 22% of NI artists expected ‘substantial falls’ in their incomes as artists in 2009 (or 2009/10) suggests that artists were being disproportionately affected by the economic downturn, perhaps due to lower consumer spending on the visual arts, or crafts, or on attending plays, concerts or other arts events, with these not seen as ‘essential’ items of expenditure. This suggests a particular challenge for artists in managing their work over an economic cycle and also shows up the importance for many of having work other than as an artist, as discussed in Chapter 7. It reflects findings in Chapter 2 from the US National Endowment for the Arts, which suggested that US artists were particularly affected by the severe US economic downturn in 2008.

Analysis of data for the three artform groupings shows that incomes of artists in the visual arts group seem to have been hardest hit in 2009, with 65% in ROI believing their income would fall from the previous year and 49% (or one in two ROI visual artists) expecting a significant 2009 fall in income. In NI, 44% in this group expected their income to fall in 2009/10, with one in four (24%) expecting a significant fall. Figures for the other groups showed that 57% (ROI) and 36% (NI) of those in the performing arts & film expected reduced incomes as artists in 2009 (or 2009/10) as did 55% (ROI) and 44% (NI) of writers. The sharper falls for visual artists may reflect a greater income dependence on direct sales to the public – those in the performing

⁹⁴ Insofar as artists receive income directly or indirectly from the Arts Councils (see later in chapter), the Arts Councils, especially in ROI, were signalling during 2009 that this funding might or would fall

arts & film may be more dependent on public funding of arts organisations, which may have fallen in stages (with the full effect of the downturn not felt until 2010).

More of the older cohort of artists were expecting a fall in income from work as artists in 2009 (or 2009/10 in NI) with the figures being 62% for those aged 45 and over and 58% for those aged 44 and younger in ROI, and 49% and 35% in NI. This may in part reflect the higher incomes of older artists in advance of the economic recession.

8.2.6 Artists' Incomes in a Comparative Context

Comparisons for Republic of Ireland Artists

The CSO's Earnings and Labour Costs release (December 2009) is based on its Earnings, Hours and Employment Costs Survey and shows ROI earnings data for 2008. It divides workers into three broad occupational categories and Figure 8.2 compares ROI artists' total personal income for 2008 to average earnings in these occupational categories, as well as to the average earnings for all workers in ROI.

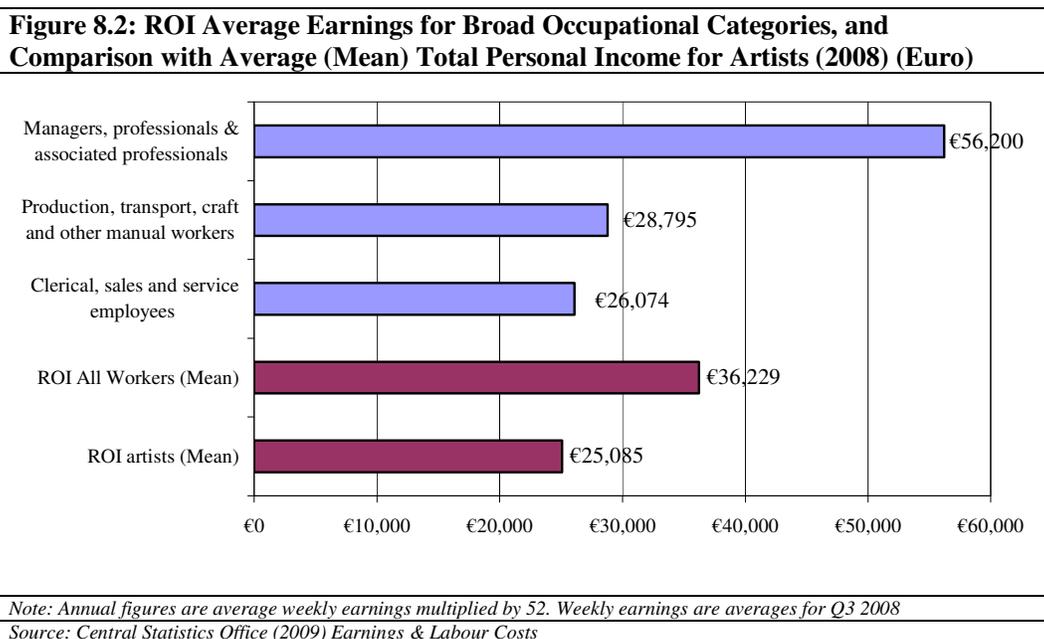


Figure 8.2 shows that the ROI average (mean) income for an artist in 2008 was lower than earnings for the three broad occupational categories identified:

- The earnings of an average ROI worker for 2008 were more than 1.4 times that of the average artist in that year.
- The average earnings of ROI managers, professionals and associated professionals (including business managers, teachers, nurses and solicitors) were 2.2 times those of ROI artists in 2008.
- The average earnings of ROI production, transport, craft, trades and manual workers (including painters, mechanics and bus drivers) were 1.15 times those of ROI artists in 2008.

- The average earnings of clerical, sales and service workers (including childcare workers, shop cashiers and hairdressers) were slightly higher than those of ROI artists in 2008.

Given that five out of six ROI artists have a third-level educational qualification, with two-thirds having a degree level qualification or higher, their education levels would be closer to the managerial and professional group of workers than the other two groups. However, Figure 8.2 shows that while their educational qualifications may be similar to the managerial and professional group, artists' earnings are closer to, and actually below, those of the other two broad occupational groups.

The CSO shows that average 2008 earnings in the ROI private sector were €32,453, or 1.3 times the average earnings of an ROI artist. Average public sector 2008 earnings were €48,367, or 1.9 times the average income of an artist. Artists therefore earn considerably less than the average private and public sector worker.

The CSO includes sectoral earnings, making it possible to compare artists' incomes to incomes in various sectors, as illustrated below. Figure 8.3 relates to the average earnings of employees in enterprises employing three or more people in 2008.

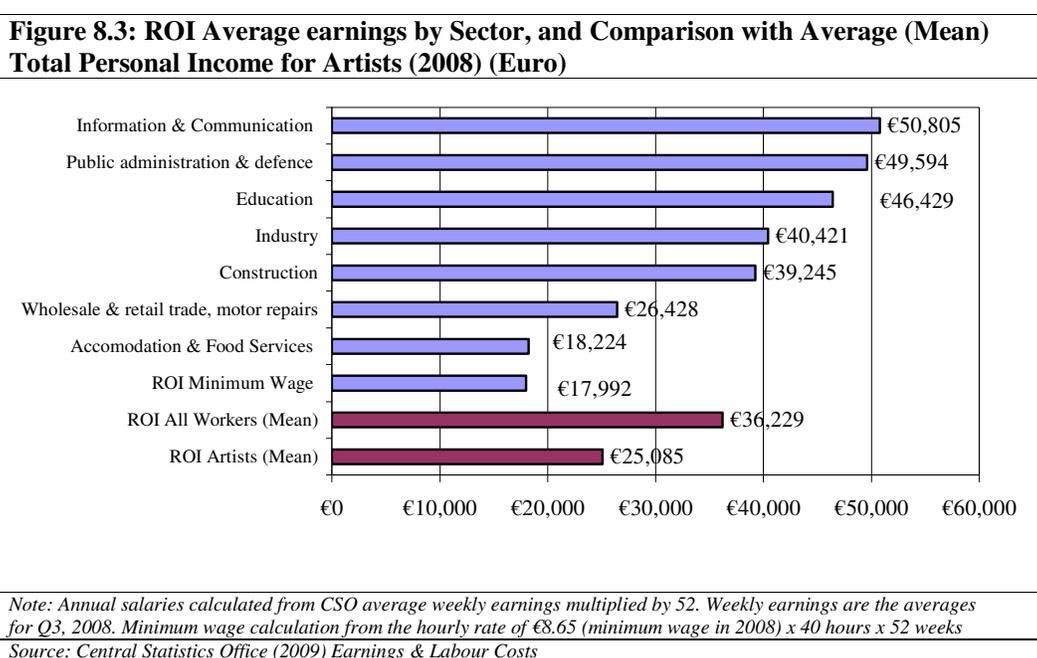


Figure 8.3 shows that the average artist's income is higher than the income of a worker in 'accommodation and food services' but lower than that of a worker in the 'wholesale, retail and motor repairs' sector. Consistent with Figure 8.2, the average salary in the education sector is 1.85 times that of an artist, with a worker in public administration and defence just under twice that of an artist. A worker in the information and communications sector had an average salary in 2008 of just over twice that of an artist⁹⁵.

⁹⁵ Average 2008 earnings in the Arts, Entertainment, Recreation and Other Service Activities sector (not shown) were €26,400, or 1.05 times the average income found by this study

At the level of the household, data from the CSO's (2009) Survey on Income and Living Conditions 2008 shows that average gross household income in ROI was €60,581 in 2008. This was 1.3 times the average gross household income of ROI artists (€47,456). Almost three-quarters (74%) of artist households had gross incomes below the average ROI household income in 2008.

Comparison for Northern Ireland Artists

Data gathered by the Annual Survey on Hours and Earnings for Northern Ireland allows for comparisons of NI artists' incomes to those of a range of occupational groupings (Figure 8.4).

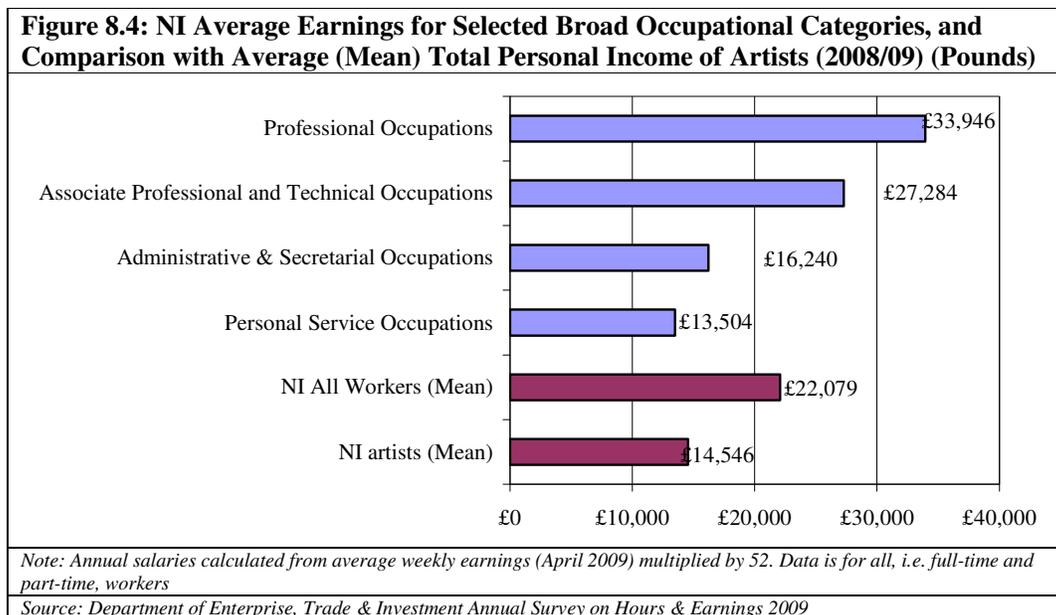


Figure 8.4 shows that, in the year to April 2009:

- The average worker in NI earned £22,079 in 2008/09, which was 1.5 times the total average income of a NI artist in that year.
- Workers in professional occupations in NI (e.g. civil engineer, accountant or veterinarian) had average incomes of 2.3 times the average earnings of an artist.
- NI workers in associate professional and technical occupations (e.g. nurse or police officer) had average incomes of 1.9 times those of artists.
- Those in administrative/secretarial occupations (e.g. Civil Service Administrative Officer, wages clerk or typist) earned 1.1 times the income of NI artists.
- Those in personal service occupations in NI (e.g. dental nurse, hairdresser or caretaker) earned 0.9 times the income of NI artists.

Chapter 6 showed that four out of five NI artists have educational qualifications at the level of NVQ Level 4, Higher Level Certificates, Higher Level Diplomas or higher.

As such, their educational qualifications would be close to those in associate professional jobs. However, Figure 8.4 shows that artists' incomes place them much lower than these occupational categories.

While Figure 8.4 shows income data by type of occupation, Figure 8.5 shows NI artists' incomes in comparison to a range of sectors in the NI economy, and in comparison with the NI minimum wage in 2008/09.

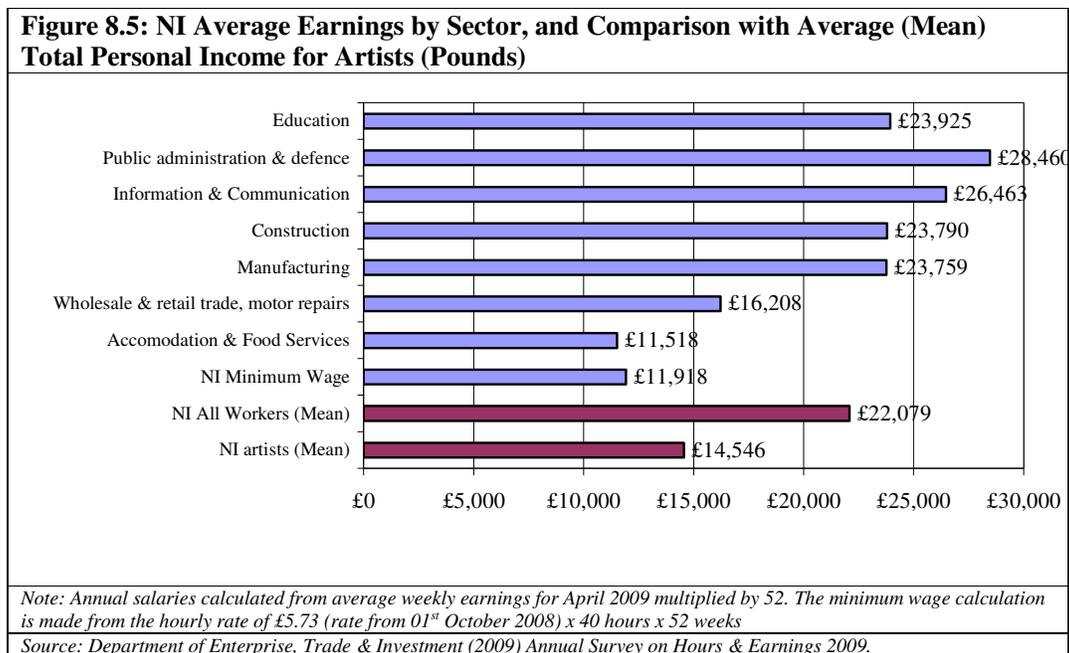


Figure 8.5 places the average NI artist's income as 1.2 times that of the minimum wage and 1.3 times that of the average worker in accommodation and food services⁹⁶.

Figure 8.5 shows that artists' earnings are below those of other sectors. For example, workers in the wholesale/retail trade and motor repairs earn 1.05 times the income of artists; workers in education earn more than 1.6 times the income of artists and workers in public administration and defence earn almost twice the income of artists.

Comparisons of artist incomes with the earnings of other cohorts of workers reflect international research findings. Chapter 2 noted that a 2006 UK survey found that artists were twice as likely as all workers to be earning less than £10,000. A 2009

⁹⁶ The figure for accommodation and food services is below the minimum wage figure as the average worker in this sector may work less than the 40 hours per week used to calculate the figure for average annual earnings on the minimum wage

Austrian study found that the median income of artists was just €4,500 and even when all sources of income were taken into account, artists still earned in the region of two-thirds to three-quarters of the average worker's income. Significant gaps between the incomes of artists and other workers were also found in Canada and Australia.

8.2.7 ROI Comparison with 1979 Income Data

Chapter 4 noted that the ROI Arts Council undertook a survey of artists' living and working conditions in 1979 (Irish Marketing Surveys, 1980) which, among other issues, asked about levels of income. Figures were provided for creative and interpretative artists (following the ROI's tax exemption) for the year to October 1978 and (taking an average of these two figures) this gives a 1978 figure for the average artist's income of IR£4,636.

Table 8.11 compares the average total personal income of an artist in 1978 and 2008 with average earnings of a worker in the manufacturing sector, the entry-level salary of an Administrative Office (AO) in the civil service (normal graduate entry level) and the first point on the salary scale for a Principal Officer (PO) in the civil service.

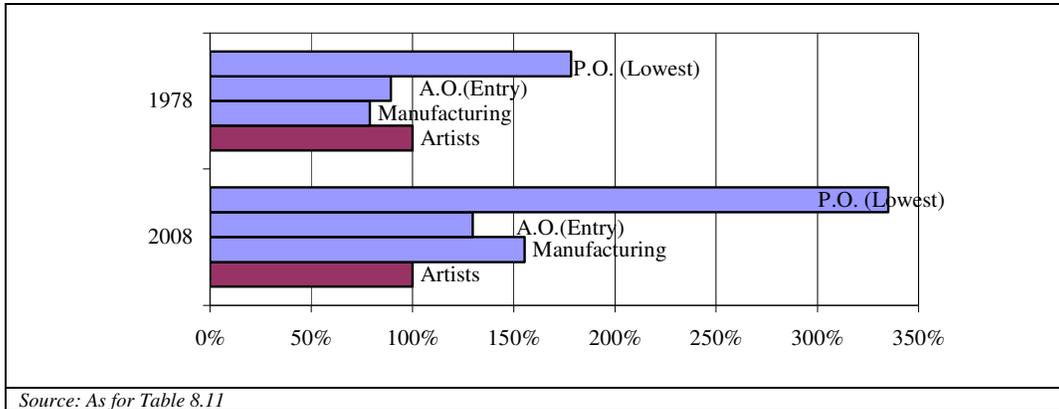
Table 8.19: Artist Incomes compared to Selected Other Earnings (ROI), 1978 and 2008				
	1978		2008	
	Salary (IR£)	Index	Salary (€)	Index
Average Total Income for Artist	£4,636	100	€25,085	100
Average Manufacturing Earnings	£3,674	79.3	€38,916	155.1
AO (Entry Salary)	£4,139	89.3	€32,558	129.8
PO (Lowest Level)	£8,272	178.4	€84,066	335.1

Sources: (1978): Manufacturing earnings supplied by the Central Statistics Office. PO and AO earnings from Institute of Public Administration (1979). Artists' earnings - Irish Marketing Surveys (1980). (2008): Manufacturing Earnings from Central Statistics Office (2009) Earnings & Labour Costs Q3, 2008. PO and AO earnings from Department of Finance (2008)

Table 8.19 shows that, in 1978, the average income of an artist was about 20% higher than a worker in the manufacturing sector, about 10% higher than the entry level salary of an AO in the civil service and about 80% behind the first point on the earnings scale of a PO in the civil service. However, by 2008, while the income of an artist is considerably higher in absolute terms, Table 8.19 suggests that an artist's income has fallen relative to the three other sets of workers shown⁹⁷. The different relative earnings for the two years are shown graphically in Figure 8.6.

Figure 8.6: Artist Incomes Compared to Other Earnings (ROI), 1978 and 2008 (Index)

⁹⁷ This comparison does not take account of any differences in the education and skills of the different cohorts of workers in the two years. For example, it is likely that Irish manufacturing workers in particular were much more highly skilled in 2008 than in 1978



8.2.8 Stability of Income and Assistance from Household Members

Figure 8.7 shows artists' views on the level of instability of artists' incomes and the importance to artists of support from other household members.

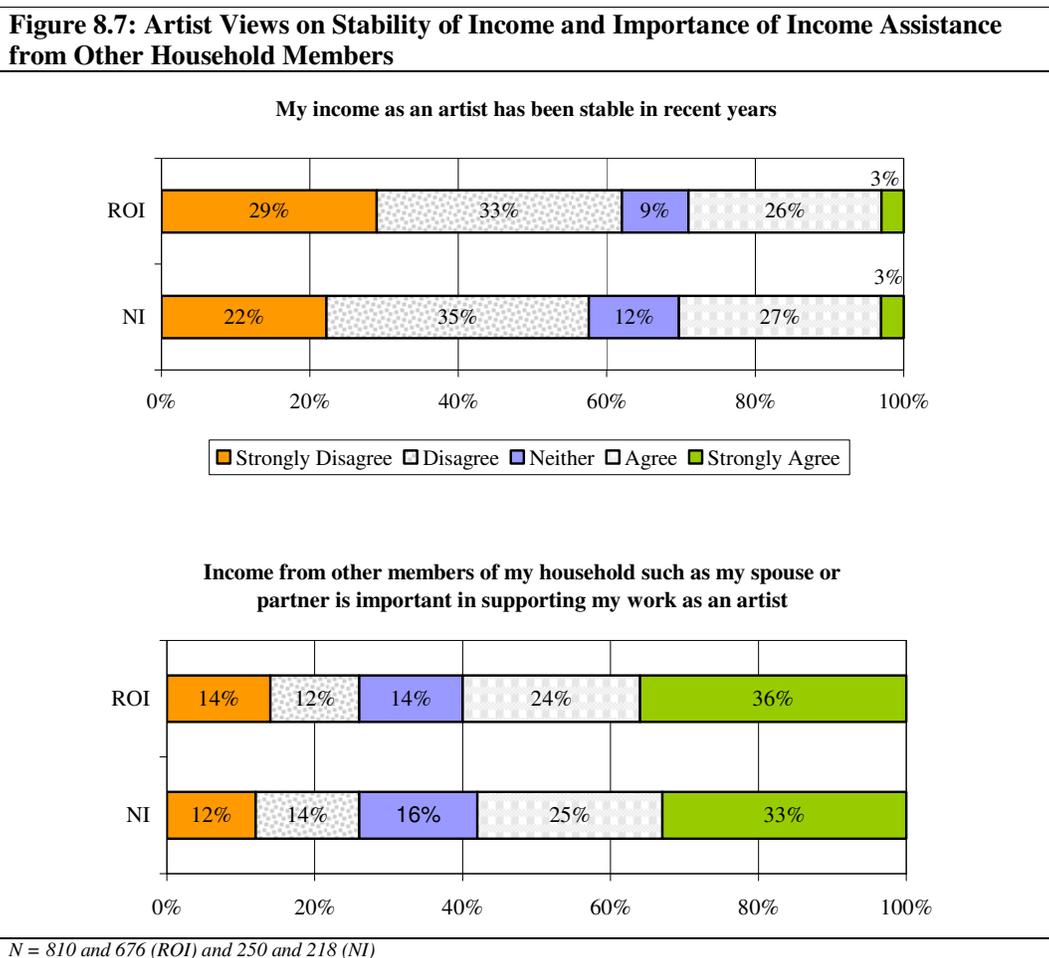


Figure 8.7 shows that well over half of artists say their incomes have not been stable in recent years, with very small proportions (3% in both ROI and NI) ‘strongly agreeing’ that their incomes have been stable. Income volatility is therefore a factor to be managed by many artists. This is true for more artists working on a self-employed basis than for artists working on a PAYE basis. Also, respondents aged 44 and younger were less likely to say that their incomes as artists had been stable in recent years compared to those aged 45 and over (21% v 38% in ROI and 27% v 35% in NI).

The 61% of ROI artists saying that their incomes have not been stable in recent years compares to figures from 1979 of 76% for ‘creative artists’ and 51% of ‘interpretative artists’ that said their incomes were unstable. Income instability for artists was therefore at a similarly (high) level in 2009 and 1979.

Figure 8.7 confirms that artists in ROI and NI are similar to artists internationally with many requiring financial support from other household members (see Chapter 2). Some three in five say this is the case, with only one in four saying that it is not. By comparison, Throsby and Hollister (2003) found that 36% of Australian artists saw their spouse/partner’s income as important in sustaining their creative work. In ROI and NI, artists working on a self-employed basis are more likely to say the income of other household members is important than artists working on a PAYE basis.

8.3 Other Information on Artist Incomes

8.3.1 Breakdown of Artist Incomes

In relation to their gross personal income as artists (before expenses), a breakdown of the income of respondents is shown in Figure 8.8.

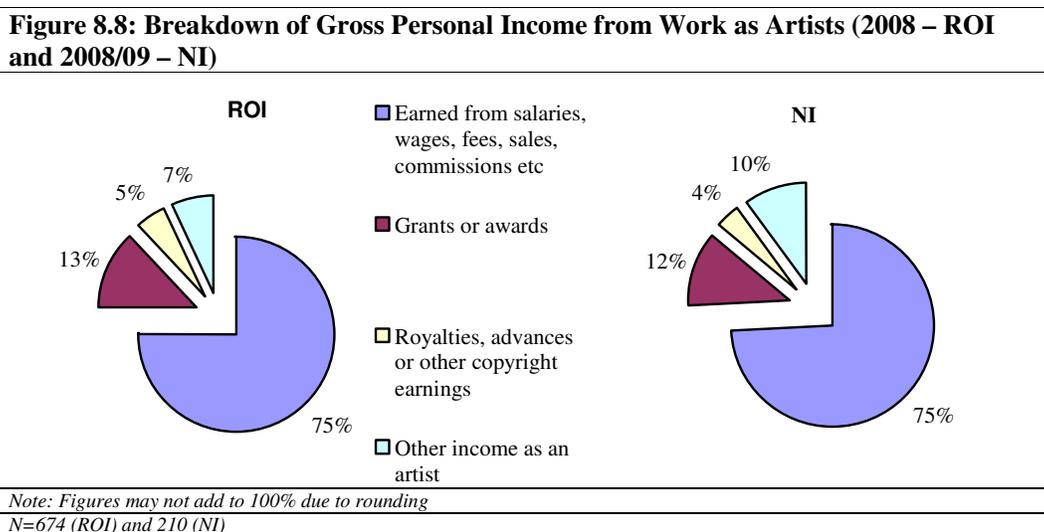


Figure 8.8 shows that three-quarters of artists’ income (as artists) comes from directly earned income such as salaries, wages, fees, sales or commissions. The next most important income source is grants or awards.

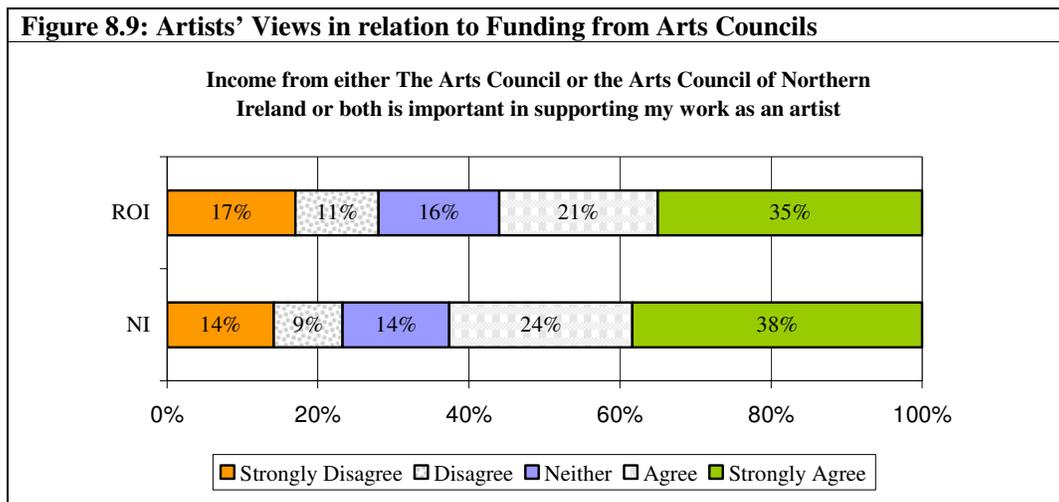
The proportion of income from earned income such as salaries and wages was lowest for the writers group, at 48% (ROI) and 54% (NI) – proportions for the other two groups in ROI and NI were 75-80%. This was balanced by writers having higher proportions of their income from grants and awards (23% in ROI and 27% in NI), compared to the performing arts & film (13% in ROI and 7% in NI) and visual arts (11% in ROI and 13% in NI) groups. There was also a higher proportion of writers’ incomes from royalties, advances or other copyright earnings (24% in ROI and 13% in NI) compared to those in the performing arts & film (4% in ROI and 5% in NI) and visual arts (1% in ROI and 0% in NI) groups

Grants and awards come primarily from the ROI and NI Arts Councils, but can come from other sources. In this context, artists were asked specifically what proportion of their incomes as artists comes from the Arts Councils. Answers (for the financial year prior to the study) were similar to those for grants/awards in Figure 8.2, with ROI artists saying that 10% of their incomes as artists came from the Arts Council (and 1% from the Arts Council of NI) and NI artists reporting that 11% of their income had come from the Arts Council of NI (and 1% from the ROI Arts Council).

Further analysis showed that 80% of ROI artists and 71% of NI artists received no income from the relevant Arts Council in the previous financial year. One in ten ROI artists had received more than 50% of their income as artists from the relevant Arts Council and this was true for one in eleven NI artists.

8.3.2 Views on Income Support from Arts Council

As well as direct support from the Arts Councils, artists may also receive indirect support through Council funding of organisations from which they receive work and, to this end, Figure 8.9 shows how artists view the importance of Arts Council income in supporting their work as artists, and their views on the process of applying for Arts Council funding.



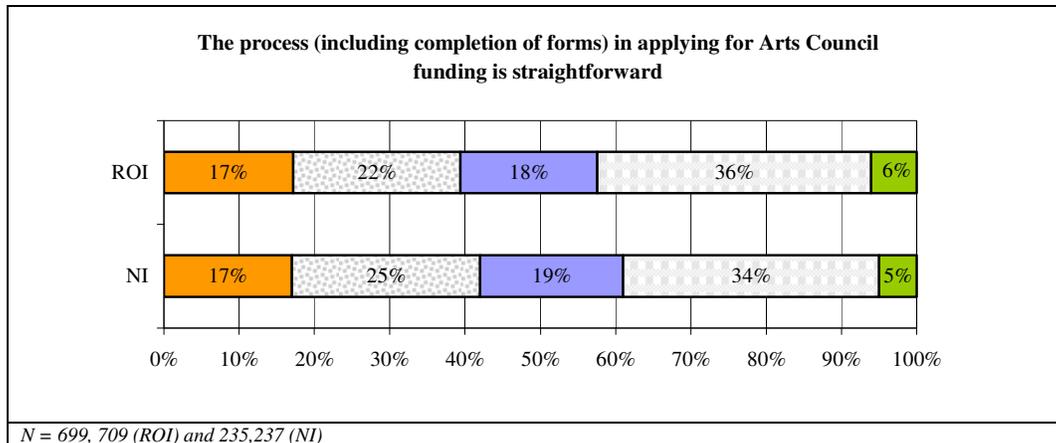


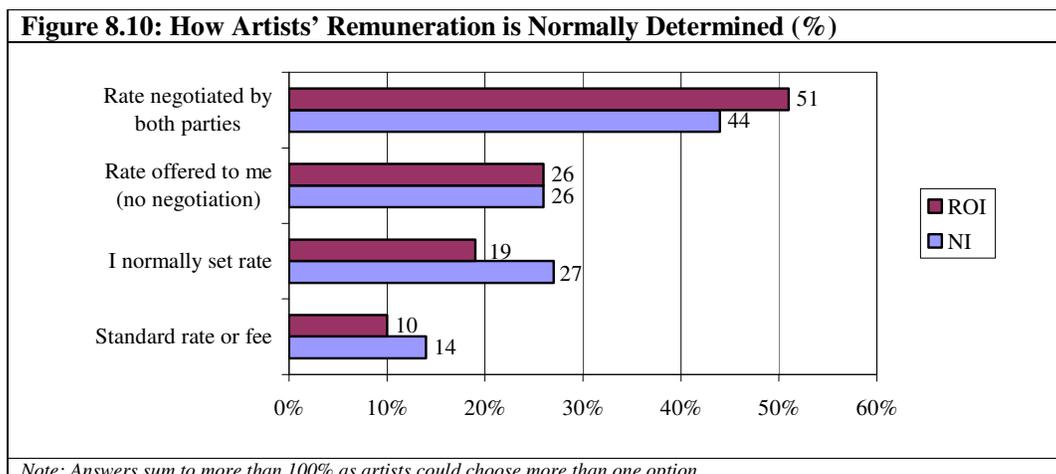
Figure 8.9 shows that Arts Council funding is seen as important in supporting their work by 56% of ROI artists and 62% of NI artists. This was reflected in comments in the focus groups, where artists expressed gratitude for funding received (as well as worries about possible reductions in 2010 and 2011)⁹⁸.

Data by artform shows that, in ROI and NI, those in the visual arts group were less likely to say that Arts Council income is important in supporting their work (42% in ROI and 57% in NI). The proportion in the performing arts & film saying this was 64% in ROI and NI, with 56% of writers (ROI) and 82% of writers (NI) stating this.

Figure 8.9 shows that artists have mixed views on the *process* of applying for Arts Council funding, with about two out of five saying this process is straightforward, about two out of five disagreeing and the remainder not having an opinion.

8.3.3 How Artist Remuneration is Determined

The survey asked respondents how their remuneration as artists is normally established. Four options were provided and the answers are shown below.



⁹⁸ Artists noted that Arts Council rates on programmes can be taken as benchmarks by other organisations, e.g. local authorities, and felt that rates should be set with this in mind

Figure 8.10 shows that the normal situation for just over half of ROI artists and more than two out of five NI artists is that rates or fees are negotiated by both parties. Just over one-quarter are regularly offered a rate or fee with no option to negotiate while, by contrast, 19% of ROI artists and 27% of NI artists normally set their own rates or fees or level of income. The least common option was that of a standard and consistent rate or fee or level of income.

Variation in the normal determination of rates or fees by artform area is shown below.

Table 8.20: Normal Method of Determination of Artist Remuneration, by Artform Group						
	Visual Arts Group		Performing Arts & Film		Writers	
	ROI (%)	NI (%)	ROI (%)	NI (%)	ROI (%)	NI (%)
Standard Rate	11	12	9	17	15	14
I normally set rate	35	40	10	17	8	7
Joint negotiation	39	39	60	50	45	38
Rate set for me	22	19	28	29	36	41
<i>Note: Answers sum to more than 100% as artists could choose more than one option</i>						
<i>N = (ROI) 290 (VA group), 446 (Performing Arts & Film) and 76 (Writers) and (for NI) 118 (VA group), 100 (Performing Arts & Film) and 26 (Writers) for NI</i>						

Table 8.20 shows that those in the visual arts group are much more likely to set their own rates or fees. By contrast, artists in the performing arts & film are more likely to reach agreement through negotiation. About two in ten in the visual arts group accept rates set down for them (i.e. are price takers), with this being true for around three out of ten in the performing arts & film and some four out of ten writers.

There were some gender differences in how artists are normally paid, as shown below.

	Table 8.21: Normal Method of Determination of Artist Remuneration, by Gender			
	ROI (%)		NI (%)	
	Male	Female	Male	Female
Standard rate or fee	9	12	19	10
I normally set rate	17	20	26	28
Rate negotiated by both parties	58	44	41	46
Rate or fee set down for me	21	31	29	23
<i>N (ROI) = 377 males and 427 females. N (NI) = 116 males and 128 females. Figures may total to more than 100% as some artists chose multiple options</i>				

Table 8.21 suggests that male artists in ROI are more likely than female artists to say that rates are negotiated by both parties for their work (58% v 44%). By contrast, female artists were more likely to say that the rate or fee or level of income was offered to them with no option to negotiate (31% v 21%). These findings hold in ROI (with different sized gaps) for both self-employed and PAYE artists and for all three artform groups. Responses in NI for these two payment methods were closer, but showed the opposite pattern, with women more likely to say rates were negotiated (46% v 41%) and less likely to say the rates are set down for them (23% v 29%).

8.4 Other Measures of Standard of Living

8.4.1 Measures of Standards of Living

Income data, as presented above, constitutes the single largest set of information on artists' standards of living. However, the study supplemented this data with four other measures of standards of living.

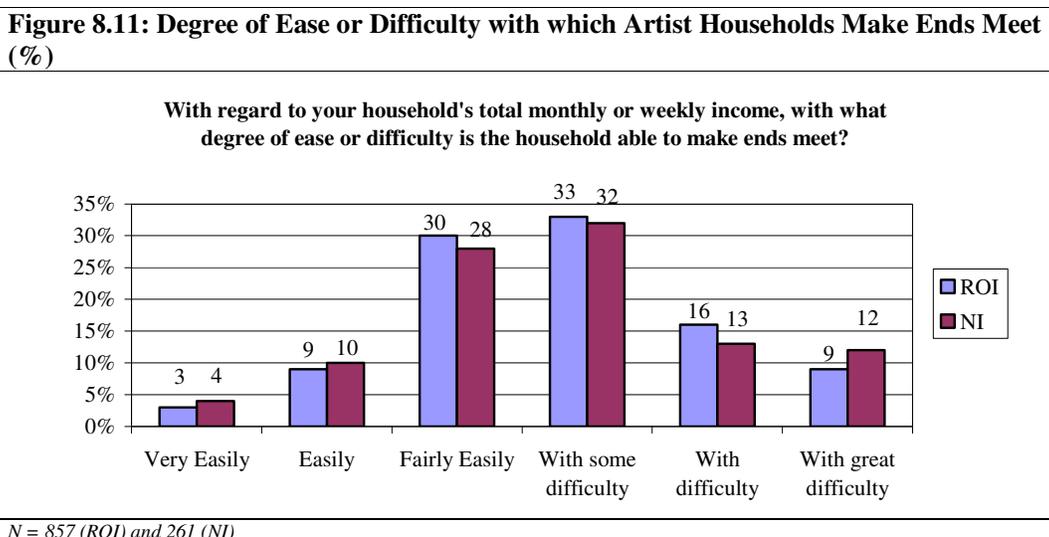
In three cases, these were adopted from the SILC (Survey on Income and Living Conditions), an annual EU-wide survey conducted by national agencies in each Member State. SILC data is available for the wider populations of ROI and the UK, although not for NI, and relates to 'households', with a household defined as the 'income receiving unit' a person lives in⁹⁹. SILC data available was for 2008, whereas the data for artists related to 2009.

This section also includes information on the nature of occupancy of artists of their accommodation (e.g. owner-occupier or renting). While not a direct measure of standard of living, this also allowed a comparison with the wider populations.

8.4.2 Making Ends Meet, Arrears and Holidays

Making Ends Meet

The first SILC-related question asked artists, with regard to the total monthly or weekly income of their household, with what degree of ease or difficulty the household was able to make ends meet. The results are shown below.



⁹⁹ Therefore, if a person is part of a family or couple living together, household income is the total income of household members and, if they share accommodation with a group of unrelated people, then it is just their own income. If they live alone, it is just their own income.

Figure 8.11 shows that, overall, 58% of ROI artists and 57% of NI artists said that their households had some level of difficulty in making ends meet.

In ROI, the proportions having varying degrees of difficulty making ends meet were similar to figures for the wider ROI population in 2008¹⁰⁰, where 9% of households had ‘great difficulty’, 14% had ‘difficulty’ and 36% had ‘some difficulty’ making ends meet.

The wider UK SILC data for 2008 indicates that 6% of the UK population had ‘great difficulty’, 10% had ‘difficulty’ and 28% had ‘some difficulty’. NI artists therefore answered in a similar way to artists in ROI, and wider ROI households, but were more likely than UK households in general to find it hard to make ends meet.

Arrears

The second SILC-related question asked artists if they had been in arrears in the previous 12 months, i.e. unable to pay as scheduled a number of common household payments. Results in this regard are shown below.

Table 8.22: Proportion of Artist Households in Arrears in Year before Study in relation to Different Household Expenditure Items				
	ROI Artists (%)	ROI Wider Population (%)	NI Artists (%)	UK Wider Population (%)
Rent or Mortgage payments for accommodation	11	5	11	4
Utility Bills, such as electricity, gas or water	23	8	14	N/A
Hire Purchase instalments or Other Loan payments for household items	8	3	8	2
<i>N = 748, 766, 656 (ROI) and 232, 240, 221 (NI)</i>				
<i>Source of Wider ROI Data: Central Statistics Office (2009), Survey on Income and Living Conditions, 2008. Wider ROI data on HP instalments and UK data from Eurostat SILC data</i>				

Table 8.22 shows that one in nine artist households was in arrears in the previous year in relation to rent or mortgage payments on their accommodation with almost one in four ROI artist households and one in seven NI artist households in arrears in relation to utility bills. This shows the struggle for many artists to make ends meet and to juggle different work commitments, a desire to work in the arts, the necessity of making ends meet and paying household bills. Comparisons with the wider population

¹⁰⁰ Source: ROI and UK SILC data sourced from Eurostat Statistics Database

show that artists are considerably more likely to be in arrears in relation to common items of household expenditure than the wider population¹⁰¹.

Holidays

The third SILC comparison asked if artists' households had paid for a week's holiday away from home in the year prior to the study. Responses are shown below.

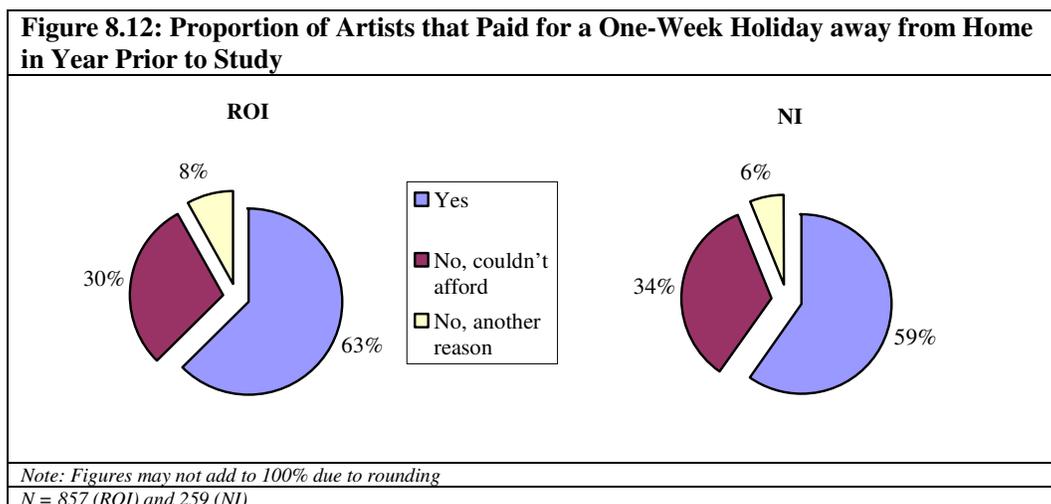


Figure 8.12 shows that around three in five artists had taken a one-week paid holiday away from home in the year before the study. Some one in three artist households could not afford such a holiday.

For the wider ROI population, the proportion that could not afford a holiday away from home in 2008 was 30%, the same as for ROI artists.¹⁰² The 34% of NI artists who could not afford to pay for a week's holiday compared to 24% for the wider UK population², implying that NI artists were less likely than the wider UK population to be able to afford a one-week holiday.

The somewhat lower level of incomes for artists with illnesses, health problems or disabilities is also seen in somewhat lower standards of living, e.g. 40% of this group in ROI could not afford a holiday away from home in the year before the study, compared to 28% for other artists, and equivalent NI figures were 43% and 33%.

The pattern across the three SILC standard of living questions is that the ROI artists show results close to the wider ROI population. This is despite their higher levels of education, as outlined in Chapter 5. The exception is in relation to arrears, with the high rates of arrears for artists perhaps reflecting unstable work patterns and ongoing pressure to juggle financial needs. For NI artists, comparisons are less exact as SILC

¹⁰¹ An additional question (not in the wider SILC studies) showed that 6% (ROI) and 5% (NI) of artists had been in arrears in the previous year in relation to rent or mortgage payments for a studio or other location linked to work as an artist. (Not all artists would have such accommodation.)

¹⁰² Source: Central Statistics Office (2009), Survey on Income & Living Conditions 2008

data does not exist for NI. However, comparisons suggest that NI artists lag behind the wider UK population as regards standards of living.

8.4.3 Nature of Occupancy

Nature of occupancy of accommodation (Figure 8.13) is an imprecise measure of standard of living (e.g. better-off people may rent and many home owners are experiencing negative equity in ROI and NI in 2010). However, it does provide information on the living conditions of artists.

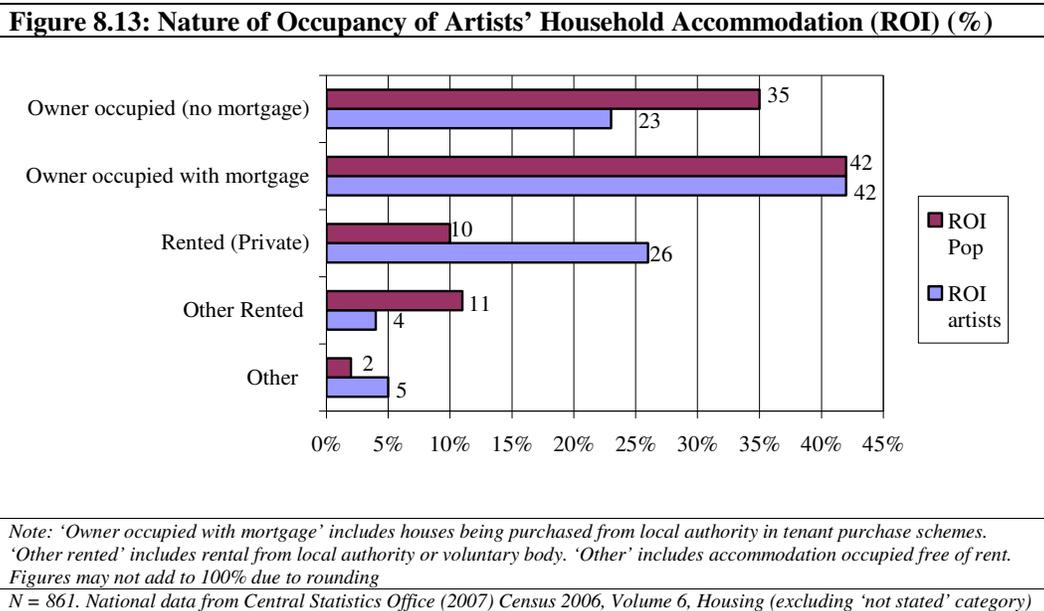


Figure 8.13 shows that ROI artists are considerably less likely than the wider population to be owner-occupiers with no mortgage (23% v 35%), although that partly reflects the fact that the wider population includes older people who have paid off their mortgages. It also shows that artists are considerably more likely than the population as a whole to live in private rented accommodation (26% v 10%) but less likely to rent from a local authority or voluntary housing body (4% v 11%). The focus groups suggested that it is not uncommon for artists of all ages to live in shared rented accommodation. Figure 8.13 shows that 65% of ROI artists are owner-occupiers, compared to 77% for the wider population.

The same information is presented below for NI.

Figure 8.14: Nature of Occupancy of Artists' Household Accommodation (NI) (%)

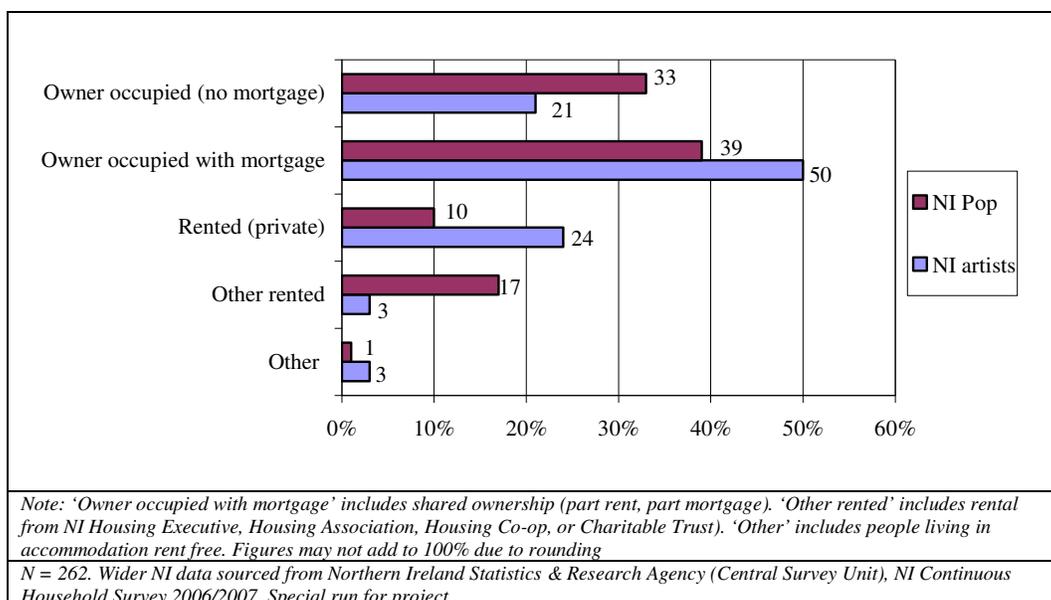


Figure 8.14 shows that the proportion of NI artists that are owner-occupiers with no mortgage is lower than in the wider population (21% v 33%). NI artists are more likely than the wider population to live in private rented accommodation (24% v 10%) and less likely to rent from another agency, e.g. NI Housing Executive, the Housing Association, a Housing Co-op or a charitable trust (3% v 17%). Some 71% of NI artists are owner-occupiers, just lower than the figure for the wider population.

The survey data shows a considerable difference in the nature of occupancy of accommodation for younger and older artists, as shown below.

Table 8.23: Nature of Occupancy of Artists' Household Accommodation, by Age				
	ROI		NI	
	Artists aged 44 or under (%)	Artists aged 45 or over (%)	Artists aged 44 or under (%)	Artists aged 45 or over (%)
Owner occupied (no mortgage)	10	37	7	40
Owner occupied with mortgage	38	44	51	48
Rented (private)	41	11	34	9
Other rented	4	4	4	1
Other	7	4	4	2
Total	100	100	100	100

N (ROI) = 440 (aged 44 or under) and 414 (aged 45 or over). N (NI) = 157 (aged 44 and under) and 104 (aged 45 and over)

Table 8.23 shows that 81% of ROI artists aged 45 or over and 88% of NI artists aged 45 and over are owner occupiers, with much lower levels of owner-occupiers among those aged 44 and younger (48% and 58% respectively). Indeed, over one-third of artists aged 45 and over have no mortgage, i.e. own their homes outright. Younger artists by contrast are much more likely to rent their accommodation. These differences primarily reflect common patterns of home purchase and ownership and also the steep increases in house prices in ROI and NI in the decade prior to the study (notwithstanding price falls in 2008-09), which would have made it more difficult for younger artists to purchase their homes¹⁰³.

Perhaps reflecting higher urban house prices, artists in rural areas are more likely to be owner-occupiers. In ROI, 71% of rural artists are owner-occupiers, compared to 61% in urban areas. In NI, the gap is wider, at 81% against 65%. The converse is that urban artists are more likely to rent their accommodation than rural artists.

8.5 Pensions and Health Insurance

8.5.1 Extent of Pension Provision by Artists

There is a strong emphasis in many developed economies on encouraging people to invest in pension plans. This is seen in the National Pensions Awareness Campaign of the ROI Pensions Board, which encourages pension take-up, and the launch of an ROI National Pensions Framework in 2010. It is also seen in the 2008 NI Pensions Act which, as well as reforming state pensions, introduced saving schemes for those without access to occupational pensions. These efforts stem from demographic trends, including falling birth rates and increased longevity, which are reducing the ratio of workers to pensioners and making it harder for governments to fund pensions on a ‘pay as you go’ basis. Despite EU societies becoming wealthier, there is therefore a risk that, without personal or occupational pension provision, pensioners of the future could have to live in poverty.

To this end, artists were asked if they had a pension arrangement in place and responses are shown below.

Figure 8.15: Extent to which Artists have Pension Schemes in Place (%)

¹⁰³ As many ROI and NI home owners were experiencing negative equity in 2009 and 2010, and difficulties repaying large mortgages, not owning a home may represent good fortune in some cases

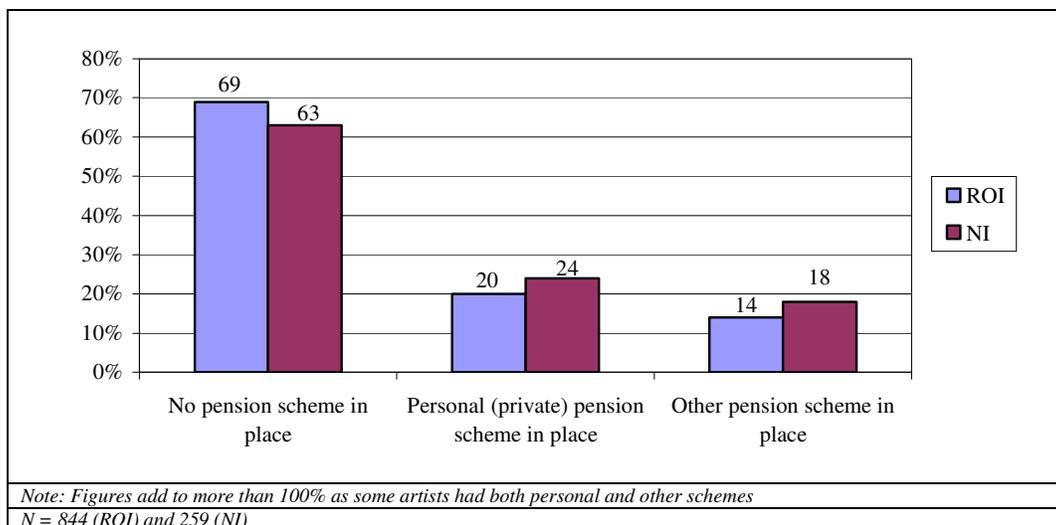


Figure 8.15 shows that, in 2009, approximately two-thirds of artists did not have a pension scheme in place¹⁰⁴. About one in five artists in ROI and one in four in NI had a personal (private) pension and about one in seven in ROI and one in six in NI had another (most likely an occupational) pension.

Analysis for the artform groups shows that the situation is worst for artists in the performing arts & film. Only 27% of these artists in ROI have some pension provision, compared to 38% in NI. For the visual arts group, 34% have some pension provision in ROI, as do 33% in NI. The situation is somewhat better for writers, with 49% in ROI and 53% in NI having some pension provision.

High proportions of the younger and older cohorts of artists do not have any pension provision in place. However, the situation is not as poor for those aged 45 and over. For this cohort, 43% of ROI respondents have some pension provision as do 53% of NI artists. This compares to 20% of ROI artists and 26% of NI artists aged 44 or younger. This suggests that at least a proportion of artists address the issue of pensions as they get older, and make some provision in this regard¹⁰⁵.

8.5.2 Comparison of Pension Provision with Other Workers

Figure 8.16 shows artist pension provision in ROI compared to that of the wider ROI labour force, with data provided for all workers/artists, those who work on a PAYE basis and those who are self-employed.

Figure 8.16: Proportion of Artists and Wider Labour Force with Pension Provision (%) (ROI)

¹⁰⁴ For ROI, this is the same proportion that did not have a pension in the 1979 Arts Council study

¹⁰⁵ As pension contributions normally increase over time, on a tax free basis, pension provision is most effective if started at a young age by any worker

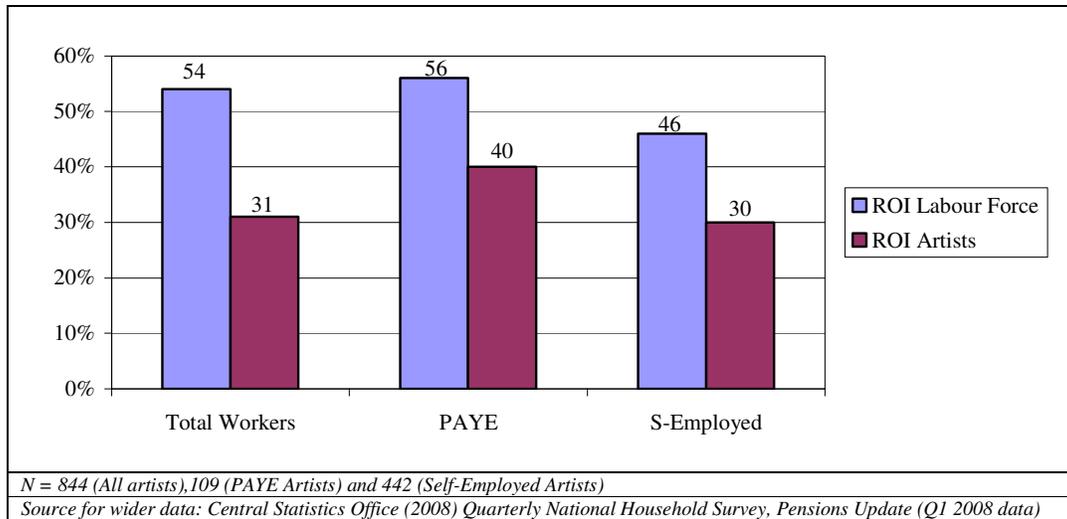


Figure 8.16 shows that artists lag behind the wider labour force as regards pension provision and this is true both for artists employed on a PAYE basis and for artists who undertake their artistic work on a self-employed basis¹⁰⁶.

Equivalent data for NI is shown in Figure 8.17.

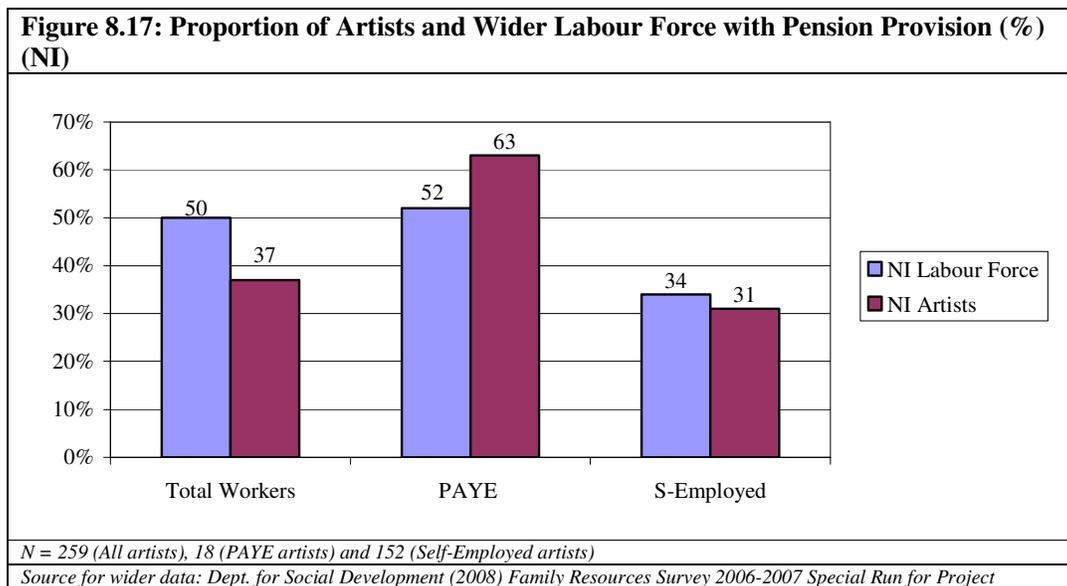


Figure 8.17 shows that NI artists are less likely to have pension provision than workers as a whole in NI (50% v 37%)¹⁰⁷. However, while this holds for self-employed, it did not hold for those artists surveyed who were registered as PAYE workers for their work as artists (although as there were only 18 artists in this group, this data is less reliable).

¹⁰⁶ For those ROI artists who combined PAYE and self-employed status, 33% had pension provision. An equivalent figure was not available for the wider ROI labour force (N = 153)

¹⁰⁷ For those NI artists who combined PAYE and self-employed status, 44% had pension provision. An equivalent figure was not available for the wider NI labour force (N = 41)

ROI data allows a comparison of artists' pension coverage with coverage for other occupational groupings (Figure 8.18).

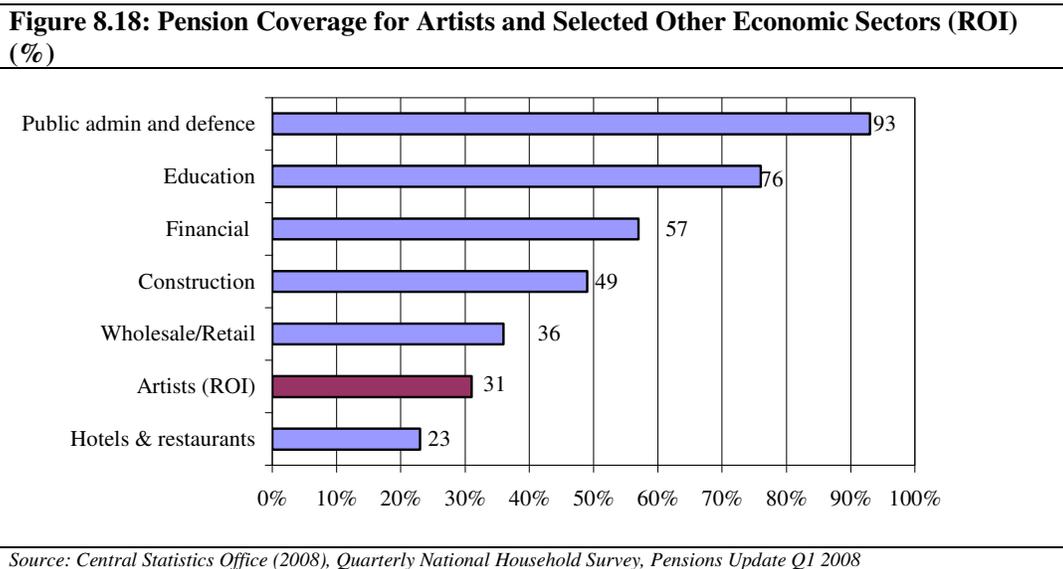


Figure 8.18 shows that, despite the level of education of ROI artists, they lag other workers with similar levels of education (e.g. in the education or financial sectors) as regards pension provision, and indeed lag workers in construction and retail also.

National and sectoral comparative data therefore suggests that not only is pension provision for ROI and NI artists poor in absolute terms, it is also poor relative to other workers.

Artists were asked if they had any alternative plans (i.e. besides a pension) to provide for financial security in their older years. In fact, 80% of ROI respondents and 76% of NI respondents had no other arrangements in place¹⁰⁸. This reinforces the finding that most artists have no provision for financial security in their older years. It suggests that not only do many artists find it hard to make ends meet at present (as outlined earlier) but they may also struggle financially in the future.

In an international context, data on pension provision shows that the ROI and NI artists' figures are close to wider UK figures, where Chapter 2 quotes a 2006 study as showing that 70% of UK artists do not have a pension. By contrast, in Australia (where different provisions apply in relation to superannuation), Throsby and Hollister (2003) found that 75% of Australian artists were members of at least one superannuation scheme and 80% had made arrangements for their future financial security. (Despite this, 60% of Australian artists believed their arrangements would not be adequate to meet their future financial needs.)

8.5.3 Reasons Artists do not have Pensions

For those artists (the majority) who don't have a pension scheme in place, the study asked why this was the case, with answers shown below.

¹⁰⁸ The number of respondents to this question was 816 (ROI) and 252 (NI)

Table 8.24: Reasons why Artists don't have Pension Provision		
	ROI (%)	NI (%)
Can't afford a pension	66	56
Unpredictability of work patterns	37	40
Never got around to organising a pension	17	24
Don't understand the issue properly	15	25
Not needed – other income sources will be adequate	5	4
Other	8	9
<i>Note: Figures do not sum to 100% as respondents could give more than one reason</i>		
<i>N = 574 (ROI) and 163 (NI)</i>		

Table 8.24 shows that not being able to afford a pension is the primary reason why artists don't have a pension, followed by unpredictability of work patterns, as seen in Chapter 7. In addition, one in six ROI artists and one in four NI artists say they do not understand the issue properly.

National ROI data shows that the main reasons people did not have pensions were not getting to around to organising one (33%) and inability to afford one (27%)¹⁰⁹.

8.5.4 Private Health Insurance

In both ROI and NI, public health systems entitle all citizens to free health care. However, in addition, private health insurance is available for purchase, which (at least in certain instances) can provide access to better and/or faster care. The proportion of artists with private health insurance is shown below.

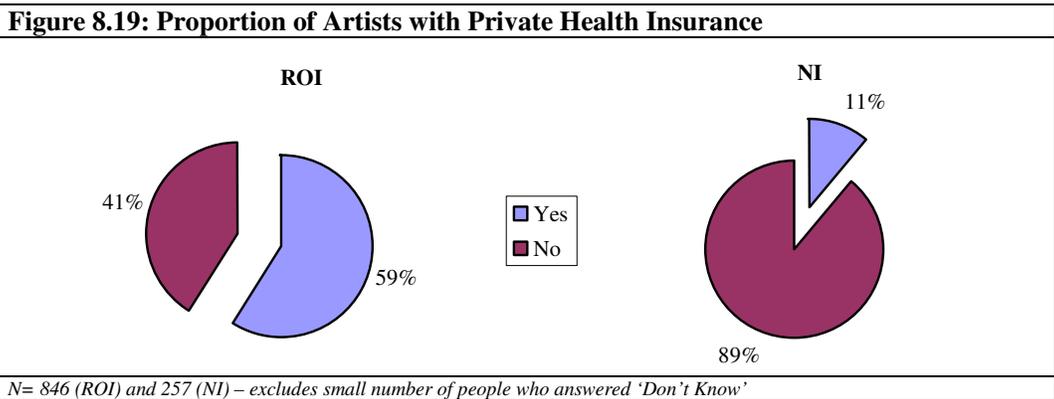


Figure 8.19 shows that three out of five ROI artists have private health insurance, as do just over one out of ten NI artists. These figures reflect differences in wider take-up of private health insurance as, in 2009, 51% of the ROI population had such insurance, compared to just over 10% for the UK population¹¹⁰.

¹⁰⁹ Source: Central Statistics Office, Quarterly National Household Survey (Q4 2005), Special Pensions Module. The question referred to the 'main reason' for not having a pension, unlike this study where respondents could pick multiple options. This data was not available for NI.

¹¹⁰ ROI data from Health Insurance Authority, *Submission to Oireachtas Joint Committee on Health & Children*, December 2009. UK data supplied to project team by Association of British Insurers

Figure 8.19 suggests that, despite having lower pension provision than the wider populations, artists are as likely as the wider populations to have private health insurance.

8.6 Income and Standard of Living: Key Findings

- For professional artists in ROI, their average (mean) income from work as an artist in 2008, after deductible expenses, was €14,676. However, 50% of ROI artists earned €8,000 or less from their work as artists in 2008.
- For professional artists in NI, their average (mean) income from work as an artist in the 2008/09 financial year, after deductible expenses, was £7,419. However, 50% of NI artists earned £4,191 or less from their work as artists in 2008/09.
- For ROI artists, the average (mean) total personal income for 2008 from all sources was €25,085, of which 59% came from work as an artist. Half of ROI artists earned €19,832 or less in 2008.
- For NI artists, the average (mean) total personal income in 2008/08 from all sources was £14,546, of which 51% was from work as an artist. Half of NI artists earned £11,746 or less in 2008/09.
- The average (mean) household income for an ROI artist in 2008 was €47,456 with 50% of households having incomes of €38,000 or less.
- The average (mean) household income for a NI artist in 2008/09 was £27,259, with 50% of households having incomes of £24,000 or less.
- In relation to sub-groups of artists based on demographic characteristics:
 - Mean (average) incomes are higher for artists in the older cohort, suggesting a certain income premium for more experienced artists. There are income differentials between male and female artists. For income arising from their work as artists, in ROI, the average (mean) 2008 female income was 48% of that of a male artist, with the median figure at 53% of the male figure. In NI, equivalent figures were 70% and 50% (for 2008/09).
 - Taking account of all sources of income, ROI female artists had an average (mean) income of 66% of male artists for 2008, with a median figure at 72%. Equivalent NI figures were 62% and 64% for 2008/09 taking all income sources into account. The median figures here (72% and 64%) compare to an equivalent figure for the US of 65% as per an NEA (2008) study.
 - The gender differential in relation to income arising from work as an artist appears highest for artists in the visual arts grouping.
 - Incomes for artists who do not have such a limiting condition are higher than for those with such a condition.
 - In ROI, there is an income differential in favour of urban artists but this does not seem to exist in NI.
- The average worker in ROI had earnings in 2008 of more than 1.4 times the total average income of an artist. The average artist income was close to the income of clerical, sales and service employees and well behind the incomes of professional and managerial workers.

- The average worker in NI had earnings in 2008-09 of 1.5 times that of the average artist's income, with artists earning on average less than those in administrative and secretarial occupations, and considerably less than those in education or in public administration.
- Reflecting international research findings, artists' incomes are poor relative to their levels of educational qualifications.
- In the light of the economic recession, many more artists expected their incomes to fall than to rise in 2009 (2009-10 in NI). Two in five ROI artists expected their incomes to be 'substantially lower' in 2009, with one in five NI artists expecting a substantial income fall in the 2009-10 financial year.
- More than half of the artists reported both that their incomes had been unstable in recent years and that income from other household members such as spouses or partners is important in supporting their work as artists.
- Respondents said that about three-quarters of their income as artists is earned income (from sources such as wages, fees or commissions), with about one-eighth coming from grants or awards.
- About 10% of the average artist's income comes from the Arts Council in ROI or NI. As funding from the Councils also supports artists indirectly, some three out of five artists say that Arts Council funding is important in one way or another in supporting their work as artists. Arts Council supports are therefore important for many artists in ROI and NI.
- Regarding how their incomes are set, 51% of ROI artists and 44% of NI artists generally negotiate their fees or rates. About one quarter are normally price takers, with the rates set by others, and 19% of ROI artists and 27% of NI artists generally set their own rates. Standard rates or fees are less common, being the norm for 10% of ROI artists and 14% of NI artists.
- More than half of artists' households find it difficult to make ends meet (to a greater or lesser extent) with 9% of ROI households and 12% of NI artist households having 'great difficulty' making ends meet.
- Some 23% of ROI artists and 14% of NI artists were in arrears in relation to a utility bill (e.g. electricity, gas or water) in the year prior to the study, compared to 8% of the wider ROI population (wider figure not available for NI).
- Some 30% of ROI artists and 34% of NI artists could not afford a one-week holiday away from home in the year prior to the study.
- Artists are much more likely to live in private rented accommodation than the population as a whole and much less likely to rent from other organisations (e.g. from a local authority or the NI Housing Executive).
- Artists in ROI have lower levels of home ownership than the population as a whole (65% v 77%) but the figures are similar in NI, at 71% and 72%.
- Pension provision of artists is much poorer than that for 'all workers'. In ROI, 31% of artists have made pension provision compared to 54% of all workers. In NI, 37% of artists have made pension provision compared to 50% of all workers.
- The lack of pension provision is most pronounced in the performing arts & film and visual arts groups, with more than three out of five artists in these groups in both ROI and NI having no pension provision.
- The main reasons why more artists don't have pensions is that they can't afford them and due to difficulties based on their unpredictable work patterns.
- Artists are as likely as the wider populations to have private health insurance, with 59% of ROI artists and 11% of NI artists having such insurance.

Chapter 9: Other Aspects of Artists' Working Live

9.1 Introduction

Chapter 9 presents information on four aspects of artists' working lives:

- Issues related to taxation, including artists' tax status, their understanding of Pay Related Social Insurance (PRSI)/National Insurance and any problems in dealing with the Revenue Commissioners (ROI) or HM Revenue & Customs (NI).
- Issues related to insurance, including the types of policies that artists obtain and any problems obtaining insurance.
- Issues related to the regulatory environment, including on contracts and intellectual property.
- The extent to which artists are members of unions, guilds or other organisations and receive expert assistance in relation to their careers and finances.

9.2 Taxation

9.2.1 Tax Situation of Artists

Figure 9.1 shows the tax status of artists in ROI and NI.

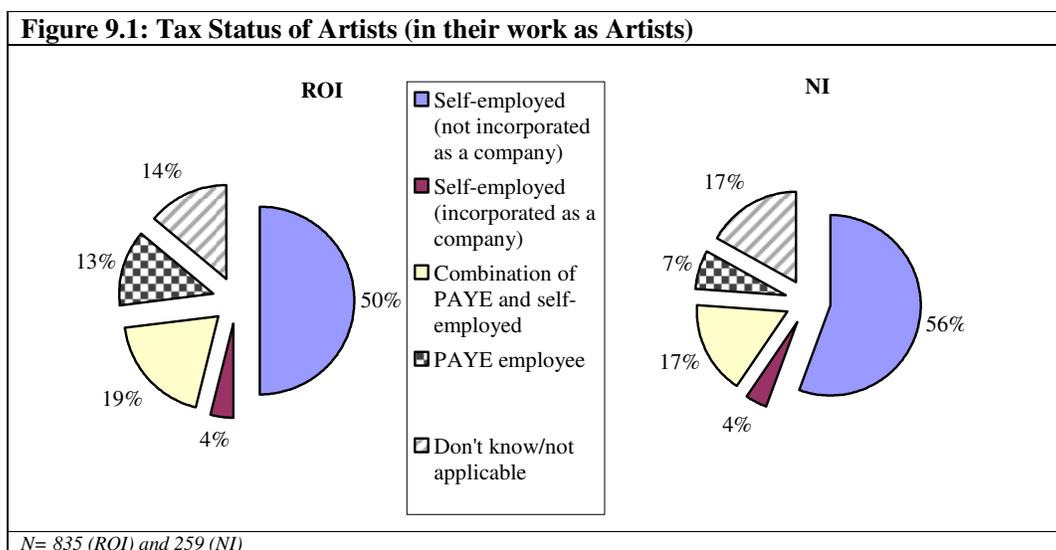


Figure 9.1 shows that half of ROI artists are registered as self-employed individuals for tax purposes in relation to their work as artists, with the figure at 56% for NI. A further 4% in both ROI and NI are registered as self-employed and incorporated as companies. Self-employed status is therefore the most common tax status, by far, for artists. More than half of artists are self-employed in all three artform groups in NI and more than 50% of those in the visual arts and writers groups are self-employed in ROI, with just under 50% of artists self-employed in the performing arts & film (where there have been efforts to move some artists to PAYE status).

Figure 9.1 shows that only one in eight artists in ROI is a PAYE employee with the figure in NI lower at one in fourteen artists. About one in six artists in both ROI and NI combines the status of self-employed and PAYE worker. The fact that one in seven ROI artists and one in six in NI chose the ‘Don’t know/Not applicable’ response suggests a lack of knowledge by these artists on their tax affairs.

In part reflecting the gender breakdown of the different artform groups, most self-employed artists are female in ROI and NI (54% and 56% respectively) and most artists working on a PAYE basis are male (54% in ROI and 60% in NI). The data also shows that artists in rural areas are more likely to be self-employed. In ROI, 63% of artists in rural areas are self-employed compared to 49% in urban areas and equivalent figures in NI were 72% and 54%. This partly reflects the fact that artists in the performing arts & film are more likely to be urban-based as these are more likely to be employed on a PAYE basis.

Wider comparisons show that artists are much more likely than all workers to be self-employed and much less likely to be PAYE workers. While 63% of ROI artists are self-employed, this is true for 13% of all ROI earners (including proprietary directors).¹¹¹ Similarly, while 13% of artists are PAYE taxpayers, this is the case for 87% of all earners. In NI, 63% of artists are self-employed compared to 17% of all taxpayers, with 7% of artists PAYE employees compared to 79% of all NI taxpayers.¹¹²

Artists are therefore 4.8 times more likely than all earners to be self-employed in ROI and 3.7 times more likely to be self-employed than all taxpayers in NI. This reflects international findings, as presented in Chapter 2, with a 2004 US study finding artists 3.5 times as likely to be self-employed as other workers, a 2003 UK study finding artists 3.25 times as likely other workers to be self-employed and a 2007 French study finding artists 2.5 times as likely to be ‘non-employees’. The nature of artists’ work patterns is therefore accompanied by self-employed status for many (although by no means all) artists.

9.2.2 VAT, ROI Tax Exemption and PRSI/National Insurance

The situation as regards VAT registration and in relation to the tax exemption allowed for certain arts-related income in ROI is shown below.

Table 9.1: Proportion of Artists Registered for VAT and Availing of ROI Artist Tax Exemption		
	ROI (%)	NI (%)
Proportion registered for Value Added Tax (VAT)	13	6
Proportion availing of ROI Artist Tax Exemption	48	3
<i>N = 775, 769 (ROI) and 248,212 (NI)</i>		

¹¹¹ Source: Revenue Commissioners (2008), Statistical Report 2008 (based on 2006 income data). A proprietary director is one that owns (or controls) at least 15% of the share capital of their company

¹¹² Source: HM Revenue & Customs, ‘Library’ and ‘National Statistics’ section of website. Data relates to 2006-07 financial year

Table 9.1 shows that one in eight ROI artists and one in sixteen NI artists is registered for VAT. This is likely to reflect their relatively low levels of income (see Chapter 8) as there is no requirement to register for VAT if income is below a certain threshold (€37,500 for services and €75,000 for goods in ROI, and £68,000 for goods and services in NI, in 2009 – the higher NI threshold helps explain the lower proportion of NI VAT registered artists)¹¹³. If an artist is not VAT-registered, then he or she does not need to charge VAT on the sale of their work or provision of services, but also cannot claim VAT back on any purchases of inputs used.

Chapter 4 discussed the ROI tax exemption on the income of ‘creative artists’. Beneficiaries include visual artists, writers, composers and sculptors. Table 9.1 shows that just under half of the ROI artists surveyed (48%) avail of this exemption with, as one would expect, a much lower proportion (3%) of NI artists availing of the exemption. A review of data for the artform groups shows that 75% of ROI writers avail of the exemption as do 69% of the ROI visual artists group. Others in these groupings may not do so as relevant incomes may be below the threshold for payment of income tax (or tax payments so low that the effort to obtain the exemption would not justify it). The figures show the tax exemption is widely availed of by ROI writers and visual artists. As the exemption does not apply to ‘interpretative artists’, the proportion of artists availing of the exemption in the performing arts & film is lower (29%) – these would include playwrights, screenwriters and music composers.

For ROI artists, there is a difference in the propensity to take advantage of the artist tax exemption as between younger and older artists, with 59% of respondents in the 45+ age group availing of the tax exemption compared to 39% of those aged 44 or younger. The gap was particularly wide for the visual arts grouping and will in part reflect the higher incomes of the older cohort, as some younger artists may not earn enough from their artistic work to need the exemption. The data on the ROI tax exemption also shows that 60% of rural respondents said that they availed of the exemption, compared to 43% of urban-based artists – this reflects in part the fact that visual artists are most likely to live in rural areas.

The survey addressed the issue of PRSI (ROI) or National Insurance (NI)¹¹⁴ and, when asked if they had made contributions in this regard in the year prior to the survey, 71% of artists in ROI and 75% of artists in NI said that they had.

PRSI/National Insurance are important as they influence the levels of certain benefits that artists can receive when they are working, when they become unemployed or when they retire from work. Given their importance, artists were asked about their understanding of PRSI/National Insurance, and results are shown in Figure 9.2.

¹¹³ Source (ROI): Revenue Commissioners website, VAT Section and (NI) KPMG (2009), Taxing Times, UK Budget 2009, NI Edition

¹¹⁴ PRSI and National Insurance are not taxes but are included in this section as most artists pay them together with their income taxes

Figure 9.2: Understanding by Artists of PRSI/National Insurance

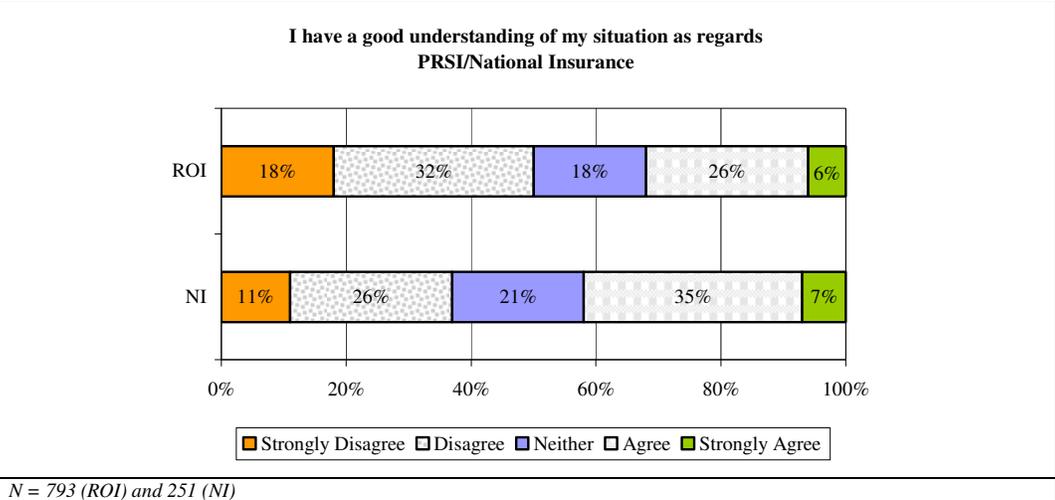


Figure 9.2 shows that fewer than one in three ROI artists (32%) and just over two out of five NI artists (42%) have a good understanding of their PRSI/National Insurance situation. One in two ROI artists and more than one in three NI artists disagree with the statement. This suggests a knowledge gap for artists on this matter and could mean artists receive lower levels of social benefits than the levels to which they are entitled.

9.2.3 Dealing with Revenue Commissioners/HM Revenue & Customs

When asked if they had had any difficulties in dealing with the Revenue Commissioners (ROI) or HM Revenue & Customs (NI), relatively small proportions of artists did: 12% in ROI and 11% in NI. There were also a number of positive comments relating to the efficiency of these organisations. Examples of difficulties cited by artists with the Revenue Commissioners or HM Revenue & Customs are shown below.

Box 9.1: Selection of Comments from Artists on Difficulties Experienced in Dealing with Revenue Commissioners (ROI) and HM Revenue & Customs (NI)

Republic of Ireland

“I find the forms very complicated and a lot of hassle for such a meagre income.”

“My spouse is a PAYE worker and I have the artist tax exemption and this has caused confusion in relation to who makes the return etc.”

“It is hard trying to ascertain tax and earnings from company versus freelance situations.”

“Due to being in receipt of a *Cnuas*, my old age pension has been cut”

“There can be a low understanding of the artist exemption.”

“No allowance is made for year to year income fluctuations by the Revenue Commissioners.”

“The system of applying for exclusion orders (issued to employers so that PAYE does not have to be deducted if a worker is not resident in ROI) every time you work is laborious. It takes about a month, if you are lucky, to get one. Employers often don’t issue a contract until the eleventh hour (or even until after a job is finished!) but you need a contract to get an exclusion order. So there is a Catch 22 situation which leads to the possibility of paying emergency tax.”

“Most of my employers, particularly in theatre, deduct PRSI at source. However, it is deducted again when I make my lump sum payment and subsequently refunded. I don’t know why – it creates an extra pressure to save and pay this money at the end of the year.”

“I would like a clinic to help artists that cannot afford accountants.”

Northern Ireland

“I am both PAYE and Schedule D (the latter for freelance work) – this causes confusion.”

“I sought clarification about tax relating to an Arts Council of NI award, without response.”

“I am dealing with HM Revenue & Customs in relation to income averaging – nobody seems to know how this works.”

“I have had issues dealing with my tax status in ROI. I would like a system with more understanding and cooperation between north and south.”

“I have issues with my National Insurance contributions, which I have always paid but, in periods of low income, I have to argue for an exemption certificate.”

Note: Some comments have been edited slightly for reasons of brevity and clarification, and to remove personal details

Some of the issues raised above exist also for non-artists, e.g. the complexity of forms or issues arising when two people in a couple have different tax statuses. However, they apply particularly to artists in that a far greater proportion is self-employed. Artist-specific issues include the need for local (ROI) Revenue Commissioners staff to understand how the artist tax exemption works in practice and complexities arising for those partly self-employed and partly on PAYE. Numerous ROI artists felt that the artist tax exemption was too narrow in its remit and should be extended to all artists. (The introduction of a similar scheme for NI was suggested by some artists at the NI focus groups.) The system of tax credits in NI was noted as helpful by a number of artists in supporting artists on low incomes.

Income smoothing or averaging (discussed in Chapter 3) was raised by some artists both in the survey and in the focus groups. This was seen as an issue of ‘fairness’ in that, as Chapter 8 indicated, the incomes of many artists can be volatile, with (relatively) high incomes in some years and low incomes in other years. Without an income averaging mechanism, these artists have a higher tax liability than other workers who earn income more ‘equally’ between different years. A year of no income can also mean no PRSI or National Insurance contributions in that year, which can affect other benefits.

9.3 Insurance

Asked about insurance in relation to their work as artists, responses indicated that 37% of ROI artists and 48% of NI artists have some form of insurance for this work, with specific types of policies held shown in Figure 9.3.

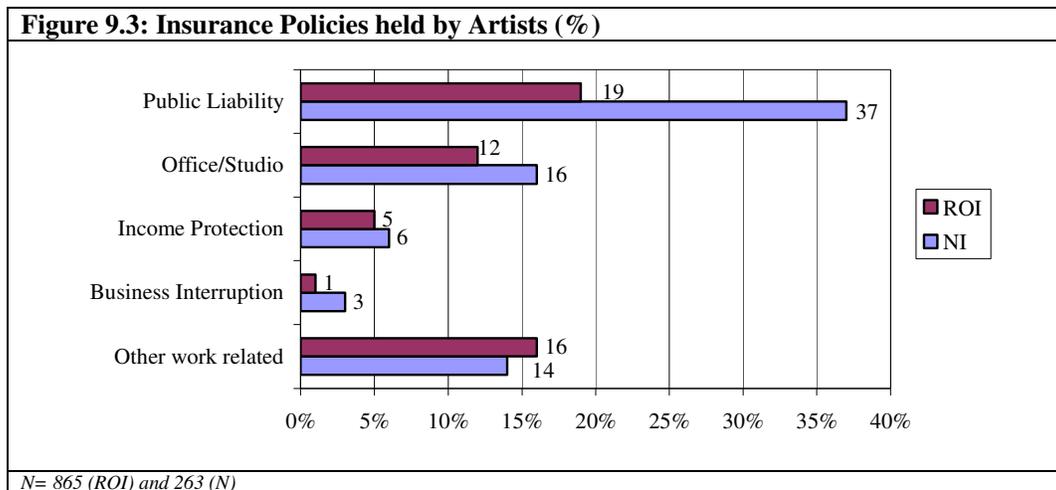


Figure 9.3 shows that the most common type of insurance policy held relates to public liability, which would include coverage for accidents if an artist has a premises open to the public. The next most common type relates to insurance taken out on an office or studio. In relation to the ‘other work related’ category, common types cited were house insurance (to include a space where the artist worked), insurance for equipment (especially musical instruments), travel insurance, and those saying that they had an insurance product through membership of a trade union (e.g. Equity) or another organisation (e.g. Aosdána in ROI).

Throsby and Hollister (2003) provide data in relation to Australian artists and insurance cover. They found that 48% of artists, the same proportion as in NI, had some form of insurance relating to their arts work. Of this 48%, the most common type of insurance held related to public liability, as in ROI and NI, with 22% of artists having this insurance. The next most common types of insurance were studio or office, as in ROI and NI, which was held by 17% of artists, with 16% of Australian artists having travel insurance related to their work¹¹⁵.

When asked if they had experienced difficulties obtaining insurance in relation to their work as artists, 14% of both ROI and NI artists (one in seven) said that they had. Examples of difficulties cited by artists are shown below.

Box 9.2: Selection of Comments from Artists on Difficulties Experienced in Obtaining Insurance in relation to their Work as Artists

Republic of Ireland

“It can be difficult to get public liability insurance. Generally all insurance is too expensive.”

¹¹⁵ Figures calculated from Table 9.5 in Appendix 1 of Throsby and Hollister (2003)

“Insurance for transport of exhibitions is too high and prevents me travelling as much as I otherwise would.”

“It is difficult to get a package to suit my needs at an affordable price.”

“I am unable to obtain income protection insurance because I am an artist.”

“Getting insurance for a live/work space is very difficult.”

“Insurance companies prefer when I say I am a ‘graphic designer’ rather than a ‘painter’. So that is what I call myself to get cover.”

“It is difficult to get the insurance companies to return your calls. I believe that they don’t think my turnover is big enough for them to be concerned with.”

Northern Ireland

“A lot of companies won’t quote for musicians to get car insurance. It is getting better over time though.”

“There is no specialised insurance to cater for the varied needs of an artist’s practice.”

“Very few companies are willing to insure artists at reasonable rates in NI.”

“I name my occupation as computer operative instead of artist as I have been refused or over-quoted for all types of insurance in the past.”

Note: Some comments have been edited slightly for reasons of brevity and clarification, and to remove personal details

While just one in seven artists had problems with insurance, common concerns were:

- A perception that insurance costs for artists are particularly (and unfairly) high.
- Difficulty getting quotes if companies know the person seeking insurance is an artist, leading in some cases to a lack of products or of supplier competition.
- A difficulty around motor insurance, especially for musicians and actors.
- A lack of awareness among a minority of artists of what kind(s) of insurance they should have, and of available products.

9.4 Regulatory and Legal Environment

Following from the study focus groups, the study asked (Figure 9.4) about the extent to which artists have written contracts and the extent to which they understand them.

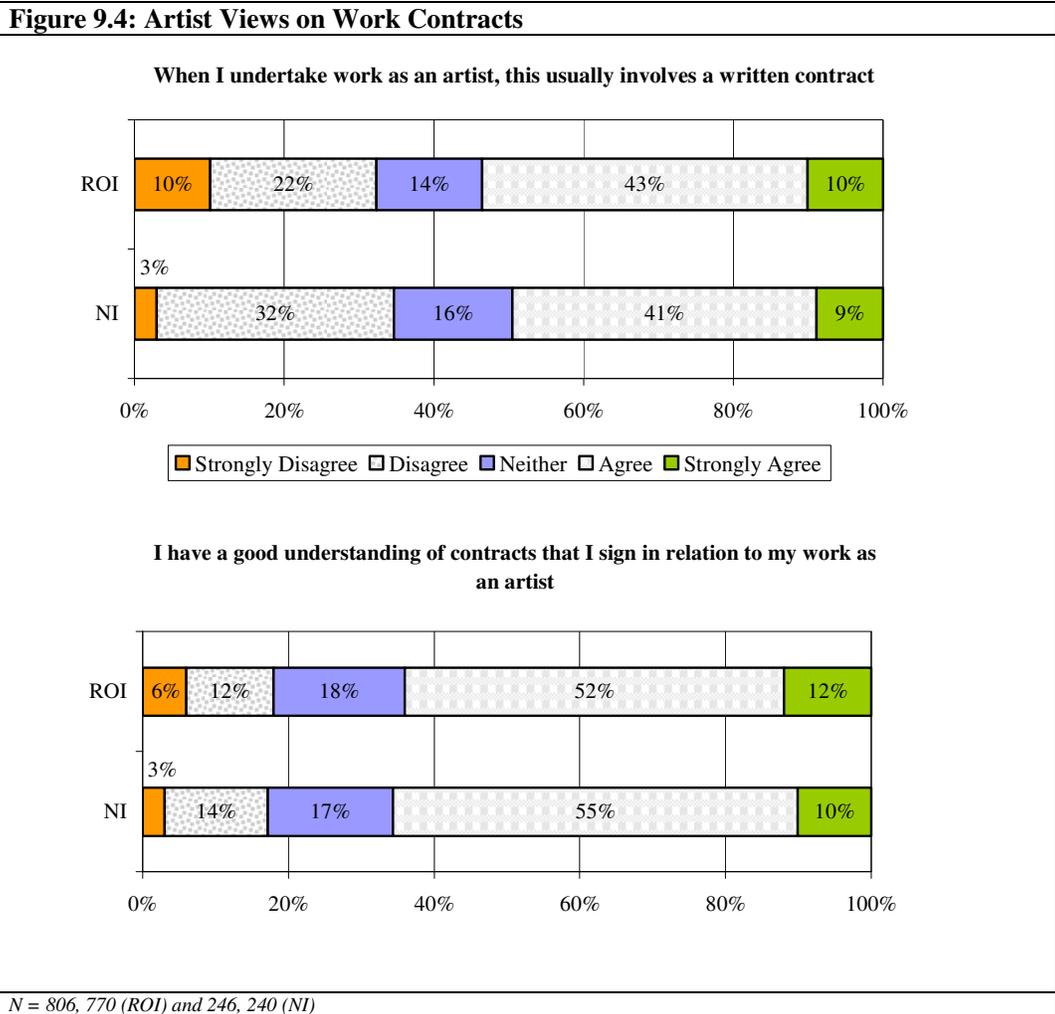


Figure 9.4 shows that just over half of ROI artists and exactly half in NI usually have written contracts for their work and some one-third normally do not have a written contract, which may place them in a difficult situation if there is a disagreement about terms and conditions of employment¹¹⁶. Figure 9.4 shows that about two-thirds of artists say they have a good understanding of contracts in relation to their work, with more than one in six saying that they do not have such an understanding.

Contracts form one part of the artists’ regulatory and legal work environments (these also involve issues such as intellectual property rights and copyright). The level of understanding by artists of these environments, and views on whether they would like to improve their level of knowledge, are shown below.

¹¹⁶ Wider data for ROI in Central Statistics Office (2010) Working Conditions: Quarterly National Household Survey – Quarter 1 2008, shows that, for workers who commenced employment in the previous two years, 65% received a contract from their employer, 31% did not and 4% didn’t know.

Figure 9.5: Knowledge of Regulatory and Legal environments

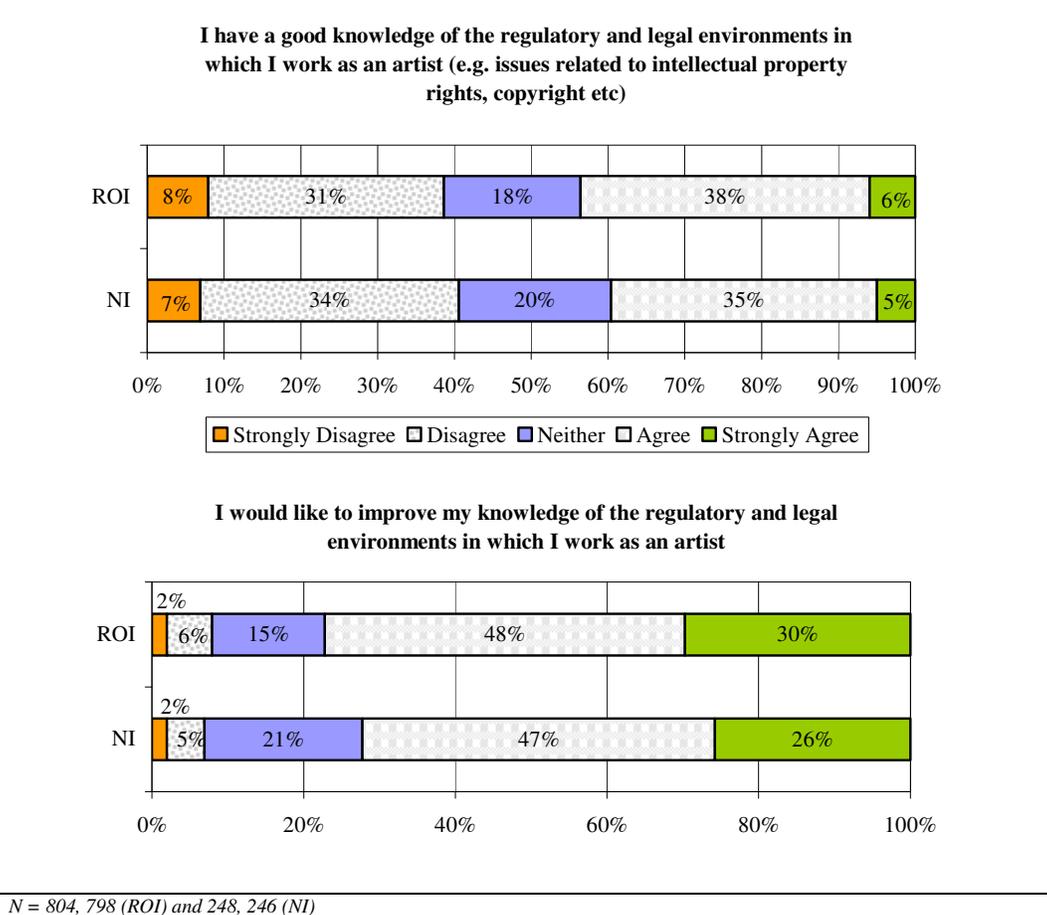


Figure 9.5 shows that roughly two in five artists say they have a good knowledge of the regulatory and legal environments in which they work, with a further two in five saying they do not, and the final one-fifth unsure about the matter. This suggests a knowledge gap for many artists, perhaps reflecting the complex and changing nature of these environments, and the challenge for a self-employed artist in building this knowledge and keeping abreast of changes.

The lack of knowledge is underscored by some three-quarters of artists in both ROI and NI wishing to improve their knowledge of the regulatory and legal environments in which they work. Specific issues raised in project focus groups included *droit de suite* for visual artists and discussions that were ongoing in relation to a copyright settlement with Google for online books.

The lack of written contracts for some artists and a lack of understanding of legal and regulatory contexts were linked in the focus groups and artists said that freelance artists often lack power with those with whom they negotiate. One poet said: “You just hope for the best” (when you sign a contract). The focus groups offered multiple examples of artists who felt that their rights had not been fully respected.

Some differences by gender on contractual and regulatory matters are shown below.

Table 9.2: Artist Views on Contractual/Regulatory Issues, by Gender				
	ROI (%)		NI (%)	
	Male	Female	Male	Female
I have a good understanding of contracts that I sign in relation to my work as an artist	69	59	68	63
I have a good knowledge of the regulatory and legal environments in which I work as an artist	48	39	50	30
I would like to improve my knowledge of these regulatory and legal environments	74	82	65	80
<i>Note: Answers show those 'strongly agreeing' or 'agreeing' with each statement</i>				
<i>N = 376-392 (ROI males), 394-413 (ROI females), 115-118 (NI males) and 126-130 (NI females)</i>				

Table 9.2 suggests a gender gap in favour of male artists in relation to knowledge of contracts and artists' regulatory and legal environments, with a greater desire by women artists to increase their knowledge of these matters.

9.5 Access to Expert Advice and Assistance

In relation to issues discussed in Chapter 9 (taxation, insurance and regulatory/legal matters) and issues such as work patterns or working hours, artists (like other workers) can potentially benefit from expert advice and assistance. Artists were asked to what extent they avail of such advice and expertise, with answers shown below.

Table 9.3: Extent to which Artists Avail of Expert Advice and Assistance		
	ROI (%)	NI (%)
Membership of Union, Guild or Other Organisation that can provide support and advice	65	46
Retention of an Agent/Agency, Manager, Publisher or Other Professional Person to represent and support you	28	21
Receipt of Expert Advice or Assistance on Taxation Matters	43	29
Receipt of Expert Advice or Assistance on other personal financial matters (including pensions)	21	19
Receipt of Expert Advice or Assistance on regulatory or legal matters, including copyright/royalties	19	15
<i>N = 825 - 840 (ROI) and 256 - 260 (NI)</i>		

Table 9.3 shows that two out of three ROI artists are members of an organisation that can provide them with support and advice as artists, with the number at just under half of artists in NI. Organisations in this regard include Visual Artists Ireland (an all-island membership body), Equity (with different branches in NI and ROI), general trade unions such as SIPTU (well organised in the film sector) and others. These vary in the extent to which they provide individual advice to artists¹¹⁷.

¹¹⁷ While Table 9.2 refers to more than just trade unions, data for the wider economies shows that just under one-third of all workers in ROI (32%) were members of trade unions in 2007 (Central Statistics Office (2008) *Quarterly National Household Survey, Special Module on Union Membership Q2 2007*). In 2008, 36% of NI workers were trade union members (Department for Business Enterprise and Regulatory Reform (2009) *Trade Union Membership 2008*)

Proportions availing of the other sources of expert advice in Table 9.3 are all under 50% so many artists do not avail of such advice and expertise. Artists in ROI are generally more likely to avail of external advice and expertise, which may reflect an availability of organisations providing it (or perhaps the higher levels of personal income). The most common other source of advice (outside of being a member of an organisation) is in relation to taxation matters and the focus groups suggest that this relates to hiring an accountant to help in submitting an annual tax return. Some artists felt that there is a dearth of good agents available and noted that expert advice from a lawyer is expensive. It was noted that in some artform areas, artists increasingly work in international contexts (e.g. with publishing houses) and it is hard to get good advice to cover international regulatory and legal matters.

9.6 Other Aspects of Artists' Working Lives: Key Findings

- More than half of all artists in ROI and NI are self-employed in relation to their tax status, with only 13% in ROI and 7% in NI paying tax on a PAYE basis (and about one in six artists combining these two statuses).
- Relatively small proportions of artists are registered for VAT, at about 13% in ROI and 6% in NI, partly reflecting higher VAT thresholds in NI. The generally low level of VAT registration reflects the low income levels of many artists.
- Just under one in two ROI artists (48%) avail of the tax exemption available to ROI artists on certain arts-related income. The proportions are 75% for the writers group and 69% for the visual arts group but only 30% for artists in the performing arts & film, reflecting the focus of the exemption.
- While some three-quarters of artists had paid PRSI (ROI) or National Insurance (NI) in the year prior to the survey, well over one-third of artists say that they don't understand their situation as regards PRSI or National Insurance and this may lead to artists receiving lower levels of benefits than the level to which they are entitled.
- There is a relatively low level of problems for artists in dealing with the Revenue Commissioners (ROI) or HM Revenue & Customs (NI) but there are some issues about combining self-employed income and PAYE income, general challenges around paying taxes as a self-employed worker and the understanding of the ROI tax exemption. There was also some demand for income averaging or smoothing from artists, and for an extension of the artist tax exemption to cover all artists (ROI) and to NI.
- Some 37% of ROI artists and 48% of NI artists have some kind of insurance relating to their work as artists. The most common policy held relates to public liability insurance, followed by insurance relating to artists' offices and studios.
- About one in seven artists have problems in relation to insurance, with high costs for artists, inability in some cases to get quotes, problems getting car insurance and a lack of awareness of insurance products cited as particular issues.
- About half of the artists surveyed normally have written contracts for their work and two-thirds of artists say they understand work contracts they sign. However, one-third of artists normally do not have written contracts for their work and one in six artists normally do not understand the contracts they sign.

- About two in five artists say that they do not have a good knowledge of the legal and regulatory environments in which they work. Furthermore, some three-quarters of artists would like to improve their knowledge in these areas.
- Male artists are more likely to say they have a good knowledge of contracts they sign in relation to their work as artists, and of the regulatory and legal environments in which they work. Higher proportion of women artists would like to improve their knowledge of the regulatory and legal environments.
- About two in three ROI artists and one in two NI artists are members of an organisation that can provide them with support or advice as an artist. The next most common source of external expert advice is in relation to tax matters. In general, ROI artists are more likely to receive expert external advice and assistance than NI artists.

Chapter 10: Reflections on Careers and Development Needs

10.1 Introduction

The survey addressed a number of career issues for artists. Artists were asked about whether they were happy with their career choice, about factors that have held back their professional development, and their needs. They were also asked if they had any final comments on their living and working conditions. Findings on these topics are presented in Chapter 10, with key findings presented at the end of the chapter.

10.2 Choice of Career

Artists were asked, in light of the positives and negatives in their careers, whether they would choose to work as artists if they were starting their careers again. Figure 10.1 shows that more than four out of five of the artists surveyed said that they would again choose to work as artists.

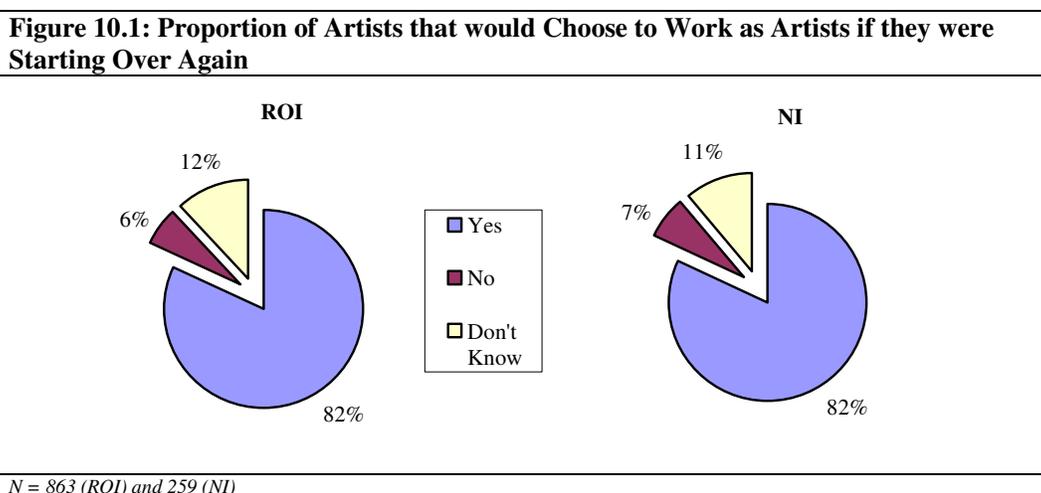


Figure 10.1 shows that 82% of artists would choose again to be artists if they were starting over. (It should be noted that the research did not cover artists who had given up careers as artists.) Figure 10.1 reflects responses in the 2005 ROI study of theatre practitioners where the equivalent figure was 79%.

The data by artform area suggests that the proportions answering the above question in the affirmative were over 80% in all three artform groupings in ROI and NI. Those with the highest positive answers were the writers, with 88% answering positively in ROI and NI. Figures for the visual arts group were 83% (ROI) and 82% (NI) and for those in the performing arts & film were 81% in ROI and NI.

In relation to the different sub-groups of artists based on demographic criteria, the results were highly similar:

- Artists aged over 45 were slightly more likely to say that they would again choose to work as artists compared to artists aged 44 or younger (86% v 78% in ROI and 84% v 81% in NI)
- Answers by gender were very similar, in both ROI (81% for males and 83% for females) and NI (82% for males and 81% for females).
- 85% of those with limiting conditions in ROI and 82% of those without limiting conditions said that they would again choose to be artists with the equivalent figures in NI being 78% and 83%.
- In ROI, the proportion of urban-based artists saying they would again choose to work as artists was 81%, compared to 85% in rural areas, with equivalent responses in NI at 81% and 83%.

Artists were asked to give reasons for these answers. These suggest that, while many artists may face barriers and obstacles (see later in chapter), many also see their work as something they are drawn to and feel defines them, and which helps them to express themselves and find meaning in life. The terms ‘vocation’ and ‘calling’ were used by a number of artists, although some artists in the focus groups felt these terms were not helpful in framing how artists are perceived by the wider community. A cross-section of comments on this issue is presented in Boxes 10.1 and 10.2.

Box 10.1: Cross-section of Comments by Artists on their Career Choice (ROI)
“Financially, being an artist has been disastrous, but I need to do art for my wellbeing and satisfaction so I persevere”
“It’s as for mountain-climbers: I do it because it’s there. And life would be drab without it”
“Well I started painting at the age of 2 and I am still painting in my 70s”
“It’s a calling – if you don’t do it, your soul dies”
“I was fated in this life to be a poet. I had great struggle to learn my trade and survive early poverty but great joy and satisfaction at my achievements”
“It has largely affected all my life choices i.e. mortgage, family residence etc. I have prioritised my practice above everything else although it can be very hard and stressful. I cannot imagine not maintaining a practice”
“Choosing to become an artist requires passion and courage. Choosing to remain an artist requires creativity, commitment, talent, hard work, and sacrifice ... however, being an artist feeds my soul, brings me contentment, satisfaction, and pride, it makes me a better parent, wife and person. I believe I need to be an artist as much as the world needs artists: to feed the collective cultural soul that makes us uniquely human”
“The Irish language is a living entity for many and its artforms need to be brought to wider audiences. A country without culture is a country without a soul”
“It’s a difficult but ultimately rewarding career. It might have been more difficult without the Celtic Tiger years, though ...”
“I feel like a fish in water when on stage! It is a joy to touch an audience through the intangible”

“I would not choose again to be an artist due to financial uncertainties and the difficulty of juggling life as a career artist with motherhood!”

“It's in the blood is the simplest answer. I couldn't lead a corporate life. But I find as I get older that it is harder to tolerate the working conditions, long hours etc.”

“The financial constraints and social perception of artists have a huge, negative impact on life choices. I am very financially vulnerable, and still under-informed and unprotected in my position as an artist”

Note: Some comments have been edited slightly for reasons of brevity and clarification, and to preserve confidentiality

NI artists in their comments expressed similar sentiments, with a cross-section of comments from NI artists shown below.

Box 10.2: Cross-section of Comments by Artists on their Career Choice (NI)

“It's such a fickle occupation! Very hard to make a good wage as a musician. No consistency in pay from year to year. No company pension. No paid sick days or holidays. I love what I do (sometimes) but it's a tough occupation and, because of long periods away from home, it takes over your life a bit too much.”

“It is more about the passion than the money.”

“It allows me flexibility to work from home while having a family.”

“Job satisfaction. Money is not everything, but you need a minimum amount to function and this is very difficult to maintain.”

“I understand the world solely through art.”

“I am a creative person with creative ideas and need to express my thoughts with others in a creative way. If I didn't draw or make my mark in any manner, I would be lost.”

“I could not help it. But I wouldn't wish it on my worst enemy!”

“I never understood the financial gamble I was taking.”

“I could not imagine myself doing anything else as a career. I think at university we should have had career-based learning – what our options were and advice on steps after university.”

“Educational institutions do not have appropriate career advice and make general assumptions on artists and labour, based on old models. Career specialists should be trained in this area.”

“The life can be miserable when set against what appears to be normal for the majority!”

“Art is extremely important to me. I have been an artist my whole life and it is a big part of my identity. It is my therapy and my life. I can't imagine my life without art.”

“No matter how difficult it is to be an artist, another person cannot control when and where I should be and what I should or should not be doing.”

“To work and survive as an artist is very difficult. Vocationally it makes complete sense to

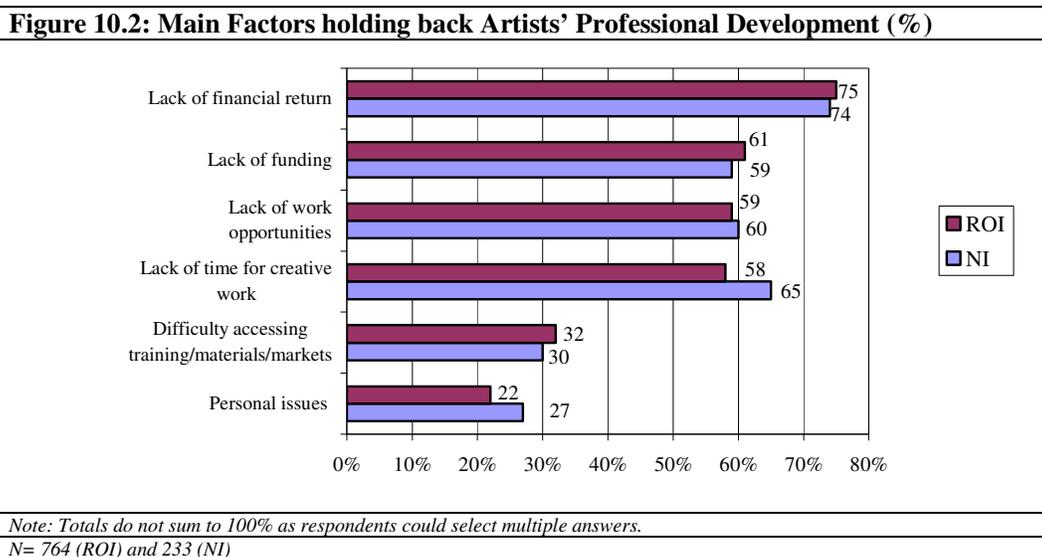
me, but the hardship sometimes makes me doubt its worth. I know it is what I have always wanted to do but, on the other hand, I'm not sure I would recommend it to my daughter as a career choice.”

Note: Some comments have been edited slightly for reasons of brevity and clarification, and to preserve confidentiality

As stated, the comments reflect the idea of arts work as something to which artists are drawn. They also reflect other features of the artists’ working lives, such as a sense of being in control, the need for self-expression and a willingness (for many) to put up with poor incomes and conditions to practice their art.

10.3 Factors Holding Back Professional Development

Artists were asked to identify the different factors that have held back their professional development as artists and their answers are shown below.



In addition to the six factors shown, artists also cited gender discrimination (9% in ROI and NI), other discrimination (7% in ROI and NI) and other factors (9% in ROI and NI) as having held back their professional development as artists.

With very similar answers for ROI and NI, Figure 10.2 shows that, for three-quarters of artists, lack of financial return from creative work is seen as holding back their professional development, making it the most common barrier facing artists. Other factors cited by more than half of all artists were a lack of access to funding or other financial support, a lack of work opportunities and a lack of time for creative work due to other pressures and responsibilities.

Of the factors that have held back their professional development, artists were asked to identify the single most important. Answers in this regard are shown below.

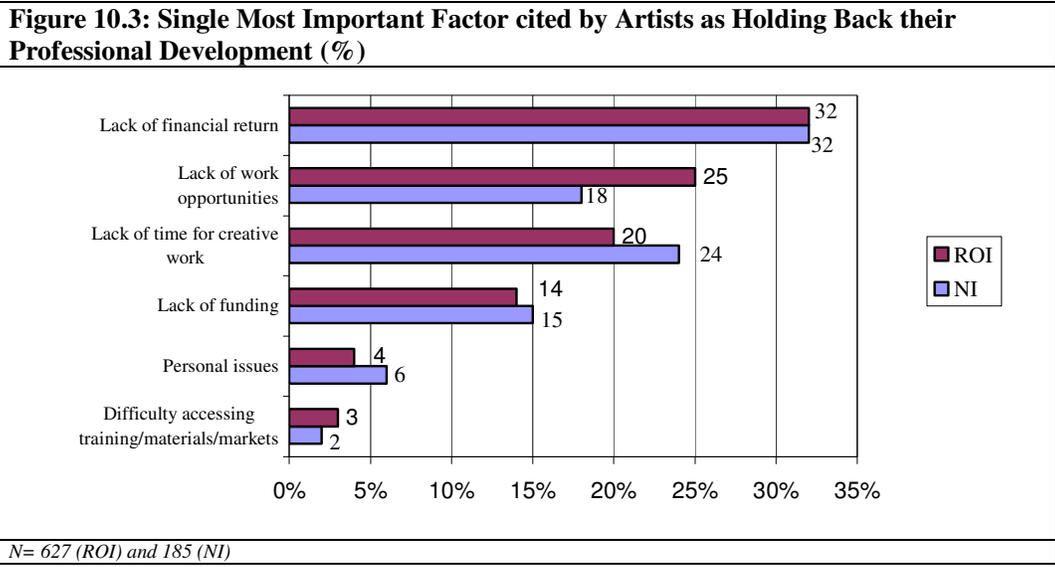


Figure 10.3 shows that two of the top six barriers in Figure 10.2 (access to training, materials or markets, and personal issues) are generally not seen as the single most important factor holding back career development. Instead, four factors predominate. Of these, lack of financial return from creative work is the most important factor cited as holding back artists' career development, with a lack of work opportunities the second factor in ROI and lack of time for creative work the second factor in NI.

Responses show a different balance in relation to factors that have held back the career development of male and female artists, as shown in Table 10.1.

Table 10.1: Single Most Important Factor that has held back Professional Development of Artists, by Gender

	ROI (%)		NI (%)	
	Male	Female	Male	Female
Lack of work opportunities	31	20	23	13
Lack of financial return	30	34	26	38
Lack of time for creative work due to other pressures and responsibilities	15	25	23	24
Lack of access to funding or other financial support	15	12	18	13

N = 304 (ROI males), 319 (ROI females), 89 (NI males) and 96 (NI females)

Table 10.1 shows that male artists were relatively more likely than female artists to see a lack of work opportunities and a lack of access to funding as the most important factors holding back their careers. By contrast, women artists were relatively more inclined to see a lack of financial return (perhaps reflecting their lower incomes) and a lack of time due to other pressures and responsibilities as the most important factors that have held back their professional development.

When asked to tick all factors that have held back their professional development as artists (rather than the single most important), gender discrimination was cited by one in six female artists (17%) in both ROI and NI, compared to 1% of male artists in both ROI and NI.

10.4 Development Needs

In relation to developing or continuing their careers as artists, respondents were asked to identify their three main needs, with answers shown in Tables 10.2 and 10.3.

Table 10.2: Needs in Developing or Continuing Careers as Artists (ROI)				
		Need 1 (%)	Need 2 (%)	Need 3 (%)
1	More funding/money/resources	45	30	27
2	Better market for work (incl. more work opportunities/ greater access to audiences/ more appreciation among audiences of arts)	22	24	32
3	Supply factors (incl. more time/space, better studio/equipment, better networks)	15	15	14
4	Access to external expertise (e.g. publisher/ agent/IT/other) or information	3	9	9
5	Education and training (in relation to creative work and other issues)	5	6	5
6	Other	10	15	14
	Total	100	100	100
<i>N = 820 (Need 1), 758 (Need 2) and 682 (Need 3)</i>				
<i>Note: Figures may not add to 100% due to rounding</i>				

The broad needs of NI artists were similar to those in ROI, as shown below.

Table 10.3: Needs in Developing or Continuing Careers as Artists (NI)				
		Need 1 (%)	Need 2 (%)	Need 3 (%)
1	More funding/money/resources	38	26	21
2	Better market for work (incl. more work opportunities/ greater access to audiences/ more appreciation among audiences of arts)	19	23	27
3	Supply factors (incl. more time/space, better studio/equipment, better networks)	15	18	17
4	Access to external expertise (e.g. publisher/ agent/IT/other) or information	8	9	8
5	Education and training (in relation to creative work and other issues)	7	9	10
6	Other	13	15	18
	Total	100	100	100
<i>N = 249 (Need 1), 226 (Need 2) and 200 (Need 3)</i>				
<i>Note: Figures may not add to 100% due to rounding</i>				

Reflecting in part the findings as regards factors holding back their professional development, Tables 10.2 and 10.3 show that artists say their single biggest need in developing their careers is for more funding and resources. This incorporates those who said they wanted to see more funding from the Arts Councils and those who needed money to buy equipment or materials. The high financial need reflects artists' relatively low incomes (as seen in Chapter 8) and emphasises the fact that, for many artists, having sufficient funding to allow them to live and continue their work is an

ongoing struggle. These findings are also likely to reflect the severe economic downturn being experienced in 2009, when the study was undertaken.

The second most important need relates to the market for the work of artists. This incorporates a requirement for more opportunities for artists to show their art and to perform, including greater access to audiences, performance venues and exhibitions. It also includes more access to local and international markets and a need (as expressed by some artists) for more education of the public on their artform areas. A desire to interact more with fellow artists also featured strongly (with networks of artist support groups at local level a suggestion made by a number of artists).

The third most important need related to factors affecting the supply of art by artists. The main factor here was time, with artists who perhaps work in other jobs or have other commitments finding it difficult to create the space in their lives for artistic work. (This is related to the issue of funding.) This need also includes the requirement for access to better facilities and equipment.

As the tables show, there were minorities of artists identifying a need for more education and training opportunities or access to external expertise (which they may not currently be able to afford or which may not be accessible). A range of other needs were identified, including personal needs such as good health or motivation.

10.5 Final Comments by Artists

The survey concluded by seeking any final comments on artists' living and working conditions. A cross-section of comments made is presented in Boxes 10.3 and 10.4 – the full lists (edited to maintain confidentiality) were provided to the Arts Councils.

The needs of artists, as identified in the previous section, come through in some comments, as do problems facing many artists in terms of earning enough to continue to live and work as artists.

Box 10.3: Selected Comments by Artists on Living and Working Conditions (ROI)

“Artists have to multi-task, be innovative, creative, be good at administration, make contacts in the art market, present the art well. Only an all-rounder has a chance”

“The biggest problem is getting paid for work sold – paying all costs ahead of showing and then waiting for up to two years for payment from galleries”

“As self-employed people, we seem to be excluded from normal social welfare entitlements”

“I could never live on my income which is minimal. The artist tax exemption is crucial, as is the support of my partner”

“Information for artists is very important. For example, I am a member of Visual Artists Ireland which is a very helpful organisation”

“The artistic life is a vocational one, based on the choices of the maker. As such we can't complain too much. But the spirit gets beaten down by lack of validation in a world that has

other values (greed and materialism)”

“The Irish market appears to be very small, and it is difficult to make a living out of it. I think we need to become part of a truly global market in order to make a living”

“My income has dropped greatly since January 2009. I will have to apply for unemployment benefit as I have gone through all my savings at this point”

“There is a serious lack of funding for traditional and Irish language artists – there is more funding outside the country. No training, and would like to see funding for ongoing teaching”

“Artists find themselves in a catch 22 because the vocational aspect of their work is paid lip service by society but not really valued in economic terms. Unlike other self-employed people we are not (generally) motivated by profit; but we do work extremely long hours and (even in community type projects on jobs not ostensibly about ‘our’ work) for rates which would be insulting to any other profession. We are told that we should put up with this because our work is about ‘us’; the insinuation is that we are self-aggrandising egoists. People in other vocations (e.g. teachers, nurses, religious) are underpaid, but their work is generally seen as contributing value to society. For artists to earn more equitable rates, we need to be seen as hard-working fellow citizens, who contribute in our own unique way; not as exotic parasites living off the rest of society”

“I have found that receipt of the *Cnuas* from the Arts Council through Aosdána has made an enormous difference to my ability to devote time to my arts practice”

“Poor conditions for dancers, i.e. short contracts, low pay and long gaps between opportunities, mean people are forced to leave the country and even give up the industry”

“Difficult at present; I am up-skilling and hoping for improved conditions in future. Planning to emigrate in the short-term”

“I would never have children. This I decided when I began my career as an artist. My commitment to my artwork is 100% but I could not do that if I had responsibility for raising children. I chose my path knowing the conditions that lay ahead but could not subject them on children, not without some financial security”

“The biggest concern right now is the cost cutting and the increase in unpaid jobs. Actors cannot survive working for no/low pay”

“There has always been a need for/distain of artists in Ireland. It is often seen as secondary to commerce, to a ‘real’ job. This is useful in spurring some people on but can crush creativity in others”

“Too much funding is given to established artists”

“Much more emphasis on artists visiting schools would improve education and help support the arts”

“Because it is such a hand-to-mouth existence, it is hard to put money aside for rainy days; money is reinvested in one’s practice immediately. It is upsetting to realise how little I am surviving on and how artists’ working conditions are so unstable”

“Ireland is a great place for creation. People are very open to art. To find committed galleries or agents is another kettle of fish”

“Most female artists who are successful in Ireland do not have children. Being a mother does not stop an artist being an artist. More support is needed for those who want to pursue both of these aspects of their lives”

“We are expected to make and financially subsidise the arts in Ireland”

“I am optimistic that the recession will cause people to re-assess the value of the arts”

“Local councils, the Arts Council and local and national tourist boards should support local professional and semi-professional musicians who perform regularly ... As it stands, the Vintners Association controls the wages and playing conditions for traditional musicians. There are few other venues.”

“The future always looks worse than the past. Economic booms are quite bad for artists, because they can't afford to live where they should for their careers. Busts are worse”

“If this country wants to go on enjoying the benefits of a vibrant and energetic arts and cultural sector, it needs to put in place basic security, both financial and psychological, for artists. Security is more important than actual income levels. To know that your income, modest as it may be, is not under constant threat, frees the artist to get on with their art”

Note: Some comments have been edited slightly for reasons of brevity and clarification, and to preserve confidentiality

A selection of comments provided by artists in NI is shown in Box 10.4.

Box 10.4: Selected Comments by Artists on Living and Working Conditions (NI)

“As a self employed actor, it is a constant struggle to find work so you are not drawn into the administration side which you don't want to be doing.”

“We have to learn to live with less because the public don't value our work or the time that we put into a project”

“I enjoy my work. I recently received a SIAP award, which felt like recognition of my contribution so far. I received sound advice and have gone on to learn from the professional mentoring I received through SIAP”

“Because the creative industries give a high proportion of wealth to the country, why can there not be more support government support for artists?”

“The only way artists will become financially independent is if their work is exposed to a larger audience. Some form of advertising funding, or promotion programme, is essential if this is to happen.”

“It is practically impossible to have a good standard of living if you spend all your time as an artist, unless you are lucky and people buy your work or unless someone you live with is prepared to support you.”

“If you are not middle class, it is extremely difficult.”

“It is extremely hard to be an artist as a woman. Once you have a family, your time is eaten up by looking after other people.”

“A lot of galleries work on a sale or return basis, so cash flow can prove difficult as materials

etc have to be paid for upfront. I have found it difficult to get prompt payment for sales from galleries, especially this year.”

“I feel the status of artists is a lot lower than in other European countries.”

“I have noticed severe isolation, health issues, financial issues, other worries and a poor local art market all severely affecting artists’ lives.”

“Most people I know who are artists living and working in the Belfast area are over-worked, exhausted and yet continue to create beautiful art because it is in their blood. Conditions should definitely be better.”

“People are not prepared to pay for something that they believe someone does for fun. They’ll pay someone for looking at their cooker/washing machine for five minutes but they won’t pay the same amount for 40 hours that someone puts into a piece of art.”

“There is a general attitude towards the arts in NI that views it as secondary and almost holiday work. This impacts on the importance placed on the arts and ultimately on the artist.”

“I find the arts in NI somewhat elitist. There is a lack of support for contemporary artists. Funding seems to always go to the same artists and organisations.”

“It takes far too long for decisions from ACNI and others about funding applications.”

“I personally can’t afford to move out of home (still living with my parents as I can’t afford rent even with a part-time retail job and my art). I feel like I’m in a Catch-22 as it seems the only way to earn enough money in the short-term to be able to move out of home is to work full-time outside of the arts. But then my work as an artist would suffer tremendously.”

“Running two careers has been the best way for me to balance my creative needs with the need to live decently and provide for my family. It has also taught me to be self sufficient and as a result I have been able to achieve a lot of personal goals and live comfortably.”

“Artists in NI would benefit from a similar tax status as that which exists in ROI.”

“Living as an artist, one has to be prepared to budget on the luxuries of life to have personal fulfilment as a creative person.”

“The potential of many good artists here goes unnoticed by those who focus on the already successful or who are unwilling to be creative and show new work by more mature artists because it can be seen as not fashionable.”

“Conditions are generally very good. Theatre and dressing rooms are continually improving.”

“It is indescribably competitive. For emerging artists, it is virtually impossible to secure repeat studio space or funding. Artists literally have to compete to work for free just to secure exposure for their work in the hope they may secure funding in the future. Many have to live at home due to the instability of creative incomes. Those who do not live at home either have to work full time and fit their art around this or work part-time and live very basically. It is an extremely stressful, disheartening and frustrating career choice which is frequently dismissed as lazy and indulgent.”

“The Arts Council funding application process relies on a word count controlled application. It is extremely hard to convey in written form your passion/experience and ideas. An interview would allow both parties a better opportunity to assess proposals and potential.”

“There should be a mentoring scheme for younger artists in NI”

“If you broke down the number of weeks you have to take to prepare the work and divide it by your pay, it is lower than the minimum wage. This is after six years of professional training!”

“Support for the arts, while growing (thanks to Arts Council efforts), is still a long way off that afforded by many other countries and seems to be largely concentrated around Belfast, leaving most larger towns and rural areas in the cold.”

Note: Some comments have been edited slightly for reasons of brevity and clarification, and to preserve confidentiality

As stated, some comments reflect the needs of artists and their struggle in continuing their work. Specific themes from the final comments included the following:

- The severe financial problems many artists were facing in 2009 (and expecting in 2010) in the context of the economic recession. These included lower funding for (and by) the Arts Councils, fewer people attending performances or buying artwork, galleries being slow to pass on money for cash flow reasons and some actors being forced to work for low rates (or even no fee). In some cases, artists’ incomes had fallen substantially and some artists were considering emigration.
- The importance of supports from the Arts Councils for those who receive them, with many artists expressing gratitude in this regard. In ROI, Aosdána and its (means tested) *Cnuas* were praised. However, for those not receiving assistance, there can be a perception of a ‘golden circle’ or of cronyism. There was separately a demand from some artists for more feedback (from both Arts Councils) when funding is not awarded.
- The issue of a ‘Catch 22’ was mentioned by numerous artists, i.e. you need to do non-arts work to live but the more such work you do, the less time and energy you have for your art.
- The role of the artist was another theme with a perception that artists are undervalued and not seen as hard workers by the rest of society. This linked to the notion of artists as having different values to ‘the mainstream’ in a materialistic society, although others wanted more recognition of the contribution of the arts and the ‘cultural sector’ to the economy and to tourism.
- The challenge of combining a family and work as an artist was mentioned, especially by women artists, both in terms of associated financial demands (including the need for financial stability) and the difficulty of finding sufficient time to create art as a parent. Many artists referred to the importance of a spousal income in supporting their art work.
- Other themes included a requirement by artists for more training on the non-arts or business-related parts of their working lives (e.g. tax, marketing or website creation); the often poor studio facilities for visual artists; the need to keep the artist tax exemption (in ROI); the need for more information on schemes to help artists; the need for more education of the public in relation to the arts and specific artform areas; and the need to ‘internationalise’, i.e. to locate artists as working in a context wider than just ROI or NI.

10.6 Reflections on Careers and Development Needs: Key Findings

- More than four out of five artists say that, in reviewing their careers and the positives and negatives involved, they would choose again to be artists if they were starting over. This was true for all artforms in both ROI and NI and is highly consistent across different sub-groups of artists as defined by different demographic characteristics.
- A key reason for this for many artists is the nature of the career, the fact that they are drawn to it, and the fact that being an artist provides personal as well as career fulfilment.
- When asked about factors that have held back their career development as artists, the single most important factor cited in both ROI and NI was the lack of financial return from their creative work. The next three main factors also relate to finance and the nature of artists' work patterns and work environment: lack of work opportunities, lack of time for creative work due to other responsibilities, and lack of access to funding and other financial supports.
- There is a different balance between male and female artists as regards the single most important factor that has held back their professional development. Men are (relatively) more likely to name a lack of work opportunities and lack of access to funding as the most important factor with women (relatively) more likely to cite the lack of financial returns from working as an artist or a lack of time for creative work due to other pressures and responsibilities.
- When listing all of the factors that have held back their professional development as artists, women are much more likely to cite gender discrimination (one in six women artists cites this as against one in one hundred men).
- Artists' stated development needs to some extent reflected the factors that have held back their development, with the single largest need relating to more funding or resources to support their arts practice. Some way behind was the second need, for more work opportunities, more demand for their work and more education of audiences on artform areas. The third set of needs was around factors affecting their 'supply' of work, including a desire for more time, more or better space or equipment, and a desire for more networks of artists. Smaller numbers of artists expressed a wish for more external expertise to support them and more education and training opportunities.
- A large number of comments were made by artists at the end of the surveys, with themes including the difficulties for artists in surviving financially, especially in an economic recession, appreciation for the supports that exist, the challenge of balancing different demands (including family demands) and maintaining a career as an artist, and the appropriate role of artists in 2010 in ROI and NI.

Chapter 11: Concluding Remarks

This research study aims to present information on the living and working conditions of artists in the Republic of Ireland and Northern Ireland. Chapters 2 and 3 presented the international context for the study, Chapter 4 presented the ROI and NI contexts and Chapters 5-10 presented the results of the survey of 865 ROI artists and 263 NI artists undertaken between September and November 2009. Conclusions and key findings were presented at the end of each of these chapters and are brought together in the summary at the front of the report.

The study aimed to build an evidence base in relation to the living and working conditions of artists. The project Terms of Reference stated: ‘The findings will be used to inform effective interventions to ensure that systems for supporting artists are relevant, focused and effective. In the wider environmental context, the research will provide an evidence base for government and other stakeholders to inform policy priorities and actions in relation not only to expenditure on the arts but to: employment; education and training; taxation; social security; superannuation; insurance; and mortgage schemes for example’.

The report provides data and findings that can influence all of these proposed areas of action. In some cases, the study identifies specific existing gaps in supports and, in others, further consideration of the evidence gathered and its implications, together with other inputs and views, will need to take place to influence the ‘effective interventions’ mentioned. As such, the evidence presented in the report acts in some ways as the start of a further process of analysis and discussion.

This is the first such study in ROI since 1979 (although a similar study in relation to theatre practitioners was undertaken in 2005) and the first such study undertaken in NI. To maximise the research and policy benefits from such studies, it is optimal to undertake such studies on a more regular basis (e.g. Australia, which perhaps represents best practice in this regard, has undertaken five studies on the living and working conditions of its artists between 1983 and 2010).

From a research perspective, the all-island approach worked very well and the fact that the surveys in ROI and NI were undertaken at the same time, using the same methods, and using highly similar questionnaires, greatly enhances the comparability of the two datasets. The similarities (and most of the findings were similar) and the differences between the ROI and NI data also provides an extra dimension to the data analysis and interpretation.

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Finally, we thank the more than 1,100 artists from the Republic of Ireland and Northern Ireland who took the time to complete and return the survey questionnaires. As per the aims of the Arts Councils, we hope that the evidence base created will help to inform effective interventions to support artists and support government and other stakeholders in developing policy priorities and actions for the arts sectors, and artists, in the Republic of Ireland and Northern Ireland.

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April 2010

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Appendix 1: Survey Methodology

An overview of the study method was presented in Chapter 1 and information on the process of estimating the survey population was presented in Chapter 5. Further details of the survey method are presented in this appendix.

Building the Survey Population

In the first instance, data was gathered from the internal database (including Aosdána database) of the Arts Council / An Chomhairle Ealaíon and the Arts Council of Northern Ireland's Grant Management System (GIFTS).

Assistance was received by the Councils from the following external organisations in building the estimates of the population of artists, and in establishing artists' contact details:

Republic of Ireland

Arts-Related Organisations:

Age and Opportunity
Architectural Association of Ireland
Contemporary Music Centre
CREATE
Dance Ireland
Filmbase
Galway Film Centre
Irish Actors' Equity
Irish Theatre Institute
Music Network
National Association for Youth Drama
Na Piobairi Uileann
Poetry Ireland
Screen Directors' Guild
Visual Artists Ireland

Local Authorities:

Cavan County Council
Kildare County Council
Laois County Council
Leitrim County Council
Limerick City Council
Louth County Council
Meath County Council
Offaly County Council
South Dublin County Council
South Tipperary County Council
Westmeath County Council
Wexford County Council

Other:

Údarás na Gaeltachta

Northern Ireland

Arts-Related Organisations:

Andersonstown Music School
Belfast Circus
Community Arts Forum
Composers Database (ACNI)
Contemporary Music Centre
Craft Northern Ireland
Creative Youth Partnership
Dance Ireland
Dance Resource Base
Equity
Irish Theatre Institute
Kabosh Theatre
National Association for Youth Drama
Playhouse Theatre
Play Resource Warehouse
Poetry Ireland
Ulster Orchestra

Local Authorities:

Fermanagh District Council

A final database of 4,915 artists from Republic of Ireland and 1,628 artists from Northern Ireland was collated for the study.

Issues in Building Lists

Information was not obtained from all organisations approached by the Councils and reasons as to why this was the case were:

1. A minority of organisations did not have the relevant contact information in electronic form, or in a form that could be transferred to the Council.
2. Some organisations cited concerns or commitments in relation to data protection which they said prevented information release. A minority of these were prepared to undertake a process of asking their members if they were willing to 'opt in' to the study and this was pursued where it was felt useful to the study.
3. A minority of organisations cited a lack of time, resources or personnel to undertake the task.

Some of the organisations that were not willing to share their contact information with the Councils offered to circulate the survey questionnaire to their members and this offer was accepted where it was felt it would enhance the coverage of the study.

Learning arising from the list-building process is being processed by the Councils outside of the context of this report.

Development of the Questionnaire

The survey questionnaire was developed in close cooperation with the study Steering Group. The starting point was the questionnaire used by the Arts Council in the ROI in its 2005 study on the socio-economic conditions of theatre practitioners. This was revised and extended to

meet the requirements of surveying artists in different artform areas and to reflect NI as well as ROI requirements.

Survey questions were designed where possible to allow comparison with existing data sources for the wider populations in the ROI and NI, as well as with international studies on artists living and working conditions. Key sources in this regard were:

- Census data for the ROI and NI, e.g. in relation to educational qualifications, types of housing and disability (the latter question taken from the NI census)
- The EU Survey of Income and Living Conditions (SILC), which provided broader data in relation to measures of standards of living
- Central Statistics Office data in the ROI in relation to pensions
- Study by Throsby and Hollister (2003) of artists in Australia (with a review also of a preliminary version of the proposed questionnaire for a follow-up study being undertaken in 2010)
- Questionnaire developed by Alper and Wassall for a study on artists and employment in New England (1981)

As part of the process of identifying issues for the questionnaire, two focus groups were held in the ROI and two in NI in July 2009, arranged with assistance from the Councils. These comprised artists from the different artform areas relevant to the study and served both to identify survey issues and to influence the language of the questionnaire.

The structure of the questionnaire broadly reflects the following chapter structure in the report:

- Introduction to Questionnaire (Chapter 5)
- Section A: Education and Training (Chapter 6)
- Section B: Work Patterns and Unemployment (Chapter 7)
- Section C: Standard of Living and Incomes (Chapter 8)
- Section D: Other Aspects of Working Environment (Chapter 9)
- Section E: Information About Yourself (Chapters 5 and 10)

Before the survey began, the questionnaire was pre-tested with artists across different artform areas in ROI and NI.

Data Collection and Analysis

Questionnaires were posted to all artists in the population along with a cover letter from the Arts Council / An Chomhairle Ealaíon for artists based in the ROI and from the Arts Council of Northern Ireland for artists based in NI. Artists were invited to return the questionnaire using an enclosed freepost envelope and were also given an option of completing and returning the questionnaire electronically.

Both Councils publicised the study on their websites and the arts organisations with which contact had been made in relation to identifying artists were asked to publicise the study to their members to encourage a high level of response.

The target number of returns was 500 for ROI and 250 for NI. To encourage participation, non-respondents were contacted by telephone with a particular focus on artforms where there response rate was low. Where required, additional questionnaires were sent and where an e-mail address was available, a reminder e-mail was sent to artists.

When returning the questionnaire, artists were asked to complete a separate slip of paper stating whether they wished to receive a copy of the final research report and also if they

could be contacted in relation to the validation of data on particular survey questions (and if they wished this to occur by telephone or e-mail). The subsequent process of validation focused primarily on the questions establishing artform and relating to income.

As described in Chapter 5, the approach used resulted in 865 respondents from ROI and 263 respondents from NI. This exceeded the targets set, providing greater precision for the results.

In the data analysis, the data was weighted by artform to adjust for differences between artform proportions in the population and the sample. Weighting the data ensured that the profile of artforms in the sample matched that of the estimated total population profile. In fact, there was not a large difference between the weighted and un-weighted results as the sample profile was close the population profile.

If this was a random sample of professional artists, the 865 respondents in ROI and 263 respondents in NI would provide an overall margin of error of approximately +/-3% and +/-6% respectively at a 95% confidence level. The precision of this margin of error would decrease when results by certain sub-groups of artists were being considered, e.g. by artform. This means that if one takes 100 independent random samples from the population of artists, one would expect the true proportion to lie within the margin of error 95 times out of 100.

Analysis of the data was assisted by a focus group with ROI artists in March 2010.

Data analysis was undertaken using the SPSS (Statistical Package for the Social Sciences) software package and a full copy of the survey data was provided (in SPSS and Excel) to the two Arts Councils to facilitate further data analysis by the Councils or other researchers. Any personal information was excluded from the survey data to protect the privacy of respondents.

Confidentiality

The confidentiality of artists' responses was a very important aspect of the survey. Artists were assured of confidentiality in relation to their responses and the survey data was stored and analysed anonymously, i.e. without any link to the personal information.

Appendix 2: Survey Questionnaires

A2.1 ROI and NI Questionnaires

The survey questionnaires for ROI and NI were very similar but not identical. This appendix contains the questionnaire for ROI. Differences between the ROI and NI questionnaires were as follows:

- Language was customised in individual questions for ROI and NI, e.g. A-5 asks about CPD opportunities in ROI in the ROI version and about CPD opportunities in NI in the NI version. Another example is in relation to artist mobility.
- Some terms that apply in ROI or NI were used as appropriate, e.g. Revenue Commissioners in ROI and HM Revenue & Customs in NI, or PRSI in ROI and National Insurance in NI.
- Questions in relation to income use the euro sign (€) in ROI questions and the pound sign (£) in the NI questions. The financial year also begins and ends on different dates in ROI and NI.
- While the changes above did not alter the meaning of the question, or the response options, the response options varied in two questions. These were A-2 (levels of education) and C-3 (nature of household accommodation), where changes were made to allow for comparisons with the wider population or labour force in ROI and NI. The NI versions of these questions are provided below.
- One extra question was added (E-3.2) in the NI questionnaire relating to religious or community background and this is also shown below.

A2.2 Differences in NI Questionnaire

The two questions which had different response options in the NI questionnaire are shown below.

A-2: Which of these qualifications do you have?

[please tick all qualifications, or their equivalents, that apply]

No Qualifications	1
GCSE (grades D-G), CSE (grades 2-5), NVQ Level 1, GNVQ Foundation	2
1-4 CSEs (grade 1), 1-4 GCSEs (grades A-C), 1-4 'O' Level Passes	3
5+ CSEs (grade 1), 5+ GCSE (grades A-C), 5+ 'O' Level Passes, Senior Certificate, NVQ Level 2, GNVQ Intermediate	4
1 'A' Level, 1-3 AS Levels, Advanced Senior Certificate	5
2+ 'A' Levels, 4+ AS Levels, NVQ 3, GNVQ Advanced	6
First Degree, NVQ Level 4, HNC, HND	7
Higher Degree, NVQ Level 5	8

C-3 What is the nature of occupancy of your household's accommodation? (Tick one box only)

Owner occupied (no mortgage)	1
Owner occupied with mortgage (incl. shared ownership - i.e. part rent, part mortgage)	2
Rented (private)	3
Other rented (e.g. from NI Housing Executive, Housing Association, Housing Co-op. or Charitable Trust)	4
Other, please state:	5

The additional question in the NI questionnaire was as follows:

E-3.2 What religion, religious denomination or body were you brought up in?

Roman Catholic	1
Protestant	2
Other	3
None	4

A2.3 ROI Questionnaire

Survey on Living and Working Conditions of Artists

Background

This research study has been jointly commissioned by The Arts Council/An Chomhairle Ealaíon and the Arts Council of Northern Ireland and fits with the commitment of both Councils to support individual artists. The research will establish an up-to-date and robust evidence base which will be used to influence government funding decisions, effect changes in the regulatory environment for artists, and modify policy and funding strategies in the Councils. **Please note that all responses will remain anonymous.**

Questionnaire

After a preliminary section, there are five main sections addressing the following topics:

- A - Education and training;
- B - Work pattern and unemployment;
- C - Standard of living and income;
- D - Other aspects of your work environment; and
- E - Information about yourself

To ensure the information you provide is as accurate as possible, you may wish to refer to diaries or other records to help you to answer some questions. If you are unsure as to the meaning of a particular phrase or question, please interpret it as best you can in the context of your own circumstances.

Please post the completed form directly to the independent research agency (below) **as soon as possible** (but no later than October) using the freepost envelope:

Survey Research Unit
Insight Statistical Consulting
7 Lower Fitzwilliam Street
FREEPOST 3753
Dublin 2

Contact References

Please Note:

1. If you have any queries about the **questionnaire** please contact Peter Ross at Insight Statistical Consulting
2. If you would like to **download an electronic version of the questionnaire** please visit www.insightsc.ie/artistire.htm
3. If you have any queries about the **wider study**, please contact Enid Reid Whyte at The Arts Council/An Chomhairle Ealaíon in Dublin.

Peter Ross Insight Statistical Consulting 7 Lower Fitzwilliam Street Dublin 2 E-mail: arts@insightsc.ie Tel : +353 1 661 2488	Enid Reid Whyte The Arts Council/An Chomhairle Ealaíon 70 Merrion Square Dublin 2 E-mail: enidreid.whyte@artscouncil.ie Tel : +353 1 618 0231
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Who should respond to the survey?

The study aims to build information on professional artists, i.e. people seeking to make a living from their work in the arts. To this end, a number of basic criteria have been set for people completing the questionnaire. Respondents should be:

- individuals active in pursuing a career as an artist – i.e. who make or attempt to make a living from arts work and who are the principal personnel in the creative process resulting in a work of art;
- individuals who have worked in their principal artform(s) at some point in the past three years;
- individuals who view arts work as their main profession or career (even if not their main source of income, and regardless of their employment status);
- individuals working or pursuing work in artform areas supported by the Arts Council of Northern Ireland and The Arts Council/An Chomhairle Ealaíon (Republic of Ireland) whether or not their specific work has been grant-aided;
- Individuals who are normally resident in Northern Ireland or the Republic of Ireland.

Please do not complete the questionnaire if you are in one of the following groups:

- artists in full-time employment as teachers or lecturers, whose primary occupation is as an educator, or full-time students;
- technical and managerial practitioners or administrative personnel in arts organisations;
- Artists working primarily as industrial, graphic and fashion designers.

Q1. Please confirm that you meet the criteria for the study as set out above:

Yes, I meet all of these criteria	1
No, I don't meet these criteria	2

(If yes, then we would be very grateful if you would proceed with the survey. If no, then we thank you for reading the material but we would ask you not to complete or return the questionnaire)

Artforms and Occupations

Q2. Please indicate the principal artform in which you work (in terms of time) and, if applicable, any supplementary artforms in which you work.

(See Q3 for list of occupations in the different artforms)

		Principal (One only)	Supplementary (All that apply)
1	Architecture	1	1
2	Circus, Street art and Spectacle	2	2
3	Crafts	3	3
4	Dance	4	4
5	Film	5	5
6	Literature	6	6
7	Music	7	7
8	Opera	8	8
9	Theatre/Drama	9	9
10	Visual Arts	10	10
11	Other, please specify:	11	11

Q3. In relation to your principal artform, please indicate your main occupations (in terms of time) [Tick all that apply. Participative and collaborative artists, and artists in traditional arts, are asked to tick main occupations under the relevant artform, i.e. music etc.]

Architecture		Music (Cntd)	
Architect		Musician, folk	
Circus, Street Arts and Spectacle		Musician, traditional	
Puppeteer		Musician - new/digital media	
Mime artist		Singer, classical	
Clown		Singer, contemporary/ new music	
Acrobat		Singer, jazz	
Circus artist		Singer, rock, pop, country, hip hop	
Circus performer		Singer, folk	
Street entertainer		Singer, traditional	
Other		Choir singer or chorister	
Craft		Lyricist	
		Writer, music	
Ceramics		Writer, songs	
Textiles		Writer-composer-performer	
Jewellery		Composer – classical	
Wood		Composer, contemporary/ new music	
Metal		Composer/song writer, jazz	
Other		Composer/song writer, folk	
Dance		Composer/song writer, rock, pop, country, hip hop	
Dancer, ballet		Composer/sound builder - new/digital media	
Dancer, contemporary dance		Arranger	
Dancer, traditional dance		Conductor	
Sean nós dancer		Other	
Dancer, commercial		Opera	
Choreographer		Composer, opera	
Other		Librettist, opera	
Film		Singer, opera	
Screenwriter		Repetiteur	
Animator		Other	
Video/film maker, producer		Theatre and Drama	
Video/film maker, director		Stage actor	
Film editor		Puppeteer	
Film art director		Director	
Film actor		Playwright	
Other		Set designer	
Literature		Lighting designer	
Novelist		Costume designer	
Short-story writer		Soundscape/Sound designer	
Children's/young adult writer		Storyteller	
Biographer		Other	
Critical writer (arts)		Visual Arts	
Non-fiction writer		Painter (including drawing)	
Poet		Sculptor	
Other		Printmaker	
Music		Photographer	
Musician, classical		Performance artist	
Musician, contemporary/ new music		Installation artist	
Musician, jazz		New/digital media artist	
Musician, rock, pop, country, hip hop		Other	

SECTION A: EDUCATION AND TRAINING

A-1: For how many years have you been working professionally as an artist (in any artform)? Years

A-2: What is the highest level of education (full-time or part-time) which you have completed to date? (tick only one)

No formal education/Primary education	1
Lower secondary: Junior/Intermediate/Group Certificate. 'O' Levels/GCSEs, NCVA Foundation Certificate, Basic Skills Training Certificate or equivalent	2
Upper Secondary and/or Technical or Vocational Qualification: Leaving Certificate (including Applied and Vocational Programmes), 'A' Levels, NCVA Level 1-3 Certificate or equivalent; Completed Apprenticeship, Teagasc Certificate/Diploma or equivalent	3
Third-Level Certificate or Diploma	4
Third-Level Degree	5
Postgraduate or Professional qualification	6

A-3: With regard to specific education or training to be an artist, which of the following have you undertaken? (tick all that apply)

Academic/Formal (e.g. <i>third-level, technical education or specialist school</i>)	1
Private Education (e.g. <i>private tuition or mentoring</i>)	2
Other (e.g. <i>self-taught, residencies, summer schools etc.</i>)	3
None of the above	4

A-4: Looking back over the past 12 months, have you undertaken education, training or other development:

		Yes	No	Don't know/ Not Applicable
1	...related to your creative development as an artist? (e.g. <i>formal course or workshop or residency</i>)	1	2	9
2	...that supports your work as an artist? (e.g. <i>business or IT skills</i>)	1	2	9

A-5 To what extent do you agree or disagree with each of the following statements:

Please tick the appropriate box		Strongly Disagree	Disagree	Neither	Agree	Strongly Agree	Don't know/ Not Applicable
1	Ongoing education, training and development are important to my creative development as an artist	1	2	3	4	5	9
2	Ongoing education, training and development are important to support my work as an artist (e.g. business or IT skills)	1	2	3	4	5	9
3	There are sufficient suitable education, training and development opportunities in the Republic of Ireland in relation to my creative development as an artist	1	2	3	4	5	9
4	There are sufficient suitable education, training and development opportunities in the Republic of Ireland to support my work as an artist (e.g. business or IT skills)	1	2	3	4	5	9

SECTION B: WORK PATTERN AND UNEMPLOYMENT

B-1.1 Please break down the time you spent working in 2007 and 2008 between the three options shown (For this question, we ask you not to include work relating to domestic or family responsibilities. The total in each column should add to 100%)

% Breakdown of work pattern	2007 (%)	2008 (%)
Paid or unpaid work as an artist (including preparation, rehearsals etc. as well as study or training relating to your creative practice)		
Other paid or unpaid work in the arts world (e.g. teaching, arts administration etc. or study/training relating to this other work in the arts world)		
Paid or unpaid work (or study/training) outside the arts		
Total	100%	100%

B-1.2 In relation to the time you spent working as an artist in 2008, please estimate how this time broke down as between paid and unpaid work.

	2008 (%)
Paid Work (including preparation, rehearsals etc., and any work funded through a bursary or award)	
Unpaid work (include speculative/development work as well as any unpaid study or training relating to your creative practice as an artist)	
Total	100%

B-2 Based on the year to date in 2009, do you feel that the amount of time that you have spent working as an artist will be:

Significantly lower than in 2008	1
Somewhat lower than in 2008	2
About the same as in 2008	3
Somewhat higher than in 2008	4
Significantly higher than in 2008	5

B-3 Since the start of 2007 to date, what is the single longest period during which you did not work as an artist?

Weeks	
Months	
Don't know	9
Not applicable, i.e. no period when I did not work as an artist	99

B-4 If you undertake paid work other than your work as an artist, what type of work is this? (e.g. part-time secondary school teacher, arts administrator, working in retail job, website designer etc.)

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B-5 If you undertake paid work other than as an artist, what are your reasons for undertaking this work? (please tick all that apply)

Not applicable – I don't work other than as an artist	1
Income is better than my income as an artist	2
Income is more stable than my income as an artist	3
Job security is better than my job security as an artist	4
Not enough available work as an artist	5
(Non-artist) work is interesting and fulfilling	6
(Non-artist) work complements my work as an artist	7
I need 'down-time' from my work as an artist	8
I need to supplement my income as an artist	9
Other (please state)	10

B-6 To what extent do you agree or disagree with each of the following statements:

Please tick the appropriate box		Strongly Disagree	Disagree	Neither	Agree	Strongly Agree	Don't know/ Not Applicable
1	Working other than as an artist is important in supporting my career as an artist financially	1	2	3	4	5	9
2	In my work other than as an artist , I have scope to use my artistic/creative talent and skills	1	2	3	4	5	9
3	The nature of my artistic work makes it difficult for me to achieve a good work/life balance	1	2	3	4	5	9
4	My career involves a high level of stress	1	2	3	4	5	9

B-7 In relation to your work hours, please answer the following:

Please tick the appropriate box		Never	Rarely	Sometimes	Often	Always	Don't know/ Not Applicable
1	Between arts and paid non-arts work, how often do you work more than 40 hours per week?	1	2	3	4	5	9
2	Between arts and paid non-arts work, how often do you work more than 55 hours per week?	1	2	3	4	5	9

B-8.1 In the past 12 months, have you worked as an artist outside the Republic of Ireland?

Yes	1
No	2

B-8.2 If Yes, for approximately how many days or weeks in total?

days	
weeks	

B-9 If yes to B-8.1, please list where else you have worked:

Northern Ireland	1
Britain	2
Other (Please specify other countries in which you have worked as an artist):	3
1.	

2.
3.
4.
5.

B-10 To what extent do you agree or disagree with the following statement:

Please tick the appropriate box		Strongly Disagree	Disagree	Neither	Agree	Strongly Agree	Don't know/ Not Applicable
1	Working as an artist outside the Republic of Ireland is necessary to my career as an artist	1	2	3	4	5	9

B-11 If you have worked as an artist outside the Republic of Ireland in the past three years, have you experienced problems in relation to any of the following:

		Yes	No	Don't know/ Not Applicable
1	Taxation (<i>e.g. income tax, withholding tax, VAT etc.</i>)	1	2	9
2	Social security benefits	1	2	9
3	Healthcare access	1	2	9
4	Insurance	1	2	9
5	Pensions	1	2	9
6	Recognition of qualifications	1	2	9
7	Issues around grants/awards/funding	1	2	9
8	Contracts or Intellectual Property Rights	1	2	9
9	Working visa or work permit	1	2	9
10	Practical Issues (<i>e.g. access to suitable work facilities, accommodation or language issues etc.</i>)	1	2	9
11	Personal Issues (<i>e.g. family/care responsibilities, balancing other work commitments, career of spouse/partner etc.</i>)	1	2	9
12	Other (please state)	1	2	9

B-12 In relation to any aspect of your work as an artist:

		Yes	No	Don't know/ Not Applicable
1	Do you use a computer?	1	2	9
2	Do you use the internet?	1	2	9
3	If you use the internet, do you normally do so using broadband?	1	2	9
4	Is broadband essential to your work as an artist?	1	2	9

**B-13 Do you use technology in the process of creating your artistic work?
(Technology can include devices, software packages or other technologies)**

Yes, Use a lot	1
Yes, Use to some extent	2
No, Don't use	3

B-14 In relation to creating artistic work, to what extent do you agree or disagree with each of the following statements:

Please tick the appropriate box		Strongly Disagree	Disagree	Neither	Agree	Strongly Agree	Don't know/ Not Applicable
1	I depend on technology for the creation of my artwork	1	2	3	4	5	9
2	I am familiar with technologies relevant to my artform	1	2	3	4	5	9
3	I would like to use technology more in my work as an artist	1	2	3	4	5	9
4	Cost factors limit the use of technology in my creative work	1	2	3	4	5	9
5	Lack of knowledge and skills limits my ability to use technology in my creative work	1	2	3	4	5	9

B-15 Do you undertake your work as an artist as part of a company or group or collective in which you work with other artists?

All of the time	1
Some of the time	2
None of the time	3

B-16 In relation to where you undertake your creative work as an artist, do you have: (Tick all that apply)

A dedicated space for this work, in your home	1
A dedicated space for this work, outside your home	2
No dedicated space where you work as an artist	3

Unemployment

In the following questions, we use the term 'unemployment' in the sense of being officially registered as unemployed with the Department of Social and Family Affairs.

B-17.1 Have you been registered as unemployed in the past 12 months?

Yes	1
No	2

B-17.2 If yes, for how many weeks in total?

Weeks	
-------	--

B-17.3 If you have been registered as unemployed in the past 12 months, did you receive unemployment (or jobseekers) benefit or assistance while you were unemployed?

Yes	1
No	2

B-18.1 In the past three years, have you had difficulties claiming unemployment payments because of your status as an artist? (Tick only one)

Yes	1
No	2
Not applicable	3

B-18.2 If you have had difficulties claiming unemployment payments because of your status as an artist, please explain briefly:

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SECTION C: STANDARD OF LIVING & INCOME

Note: A number of questions in this section use the terms 'household' and 'household income'. By 'household' we mean the 'income receiving unit' that you live in. So, if you are part of a family or couple living together, household income is the total income of the household members (including you). If you share your accommodation with a group of unrelated people, then it is just your own income. If you live alone, then it is just your own income.

C-1 With regard to your household's total monthly or weekly income, with what degree of ease or difficulty is the household able to make ends meet? (Tick only one. If not making ends meet, mark 'with great difficulty')

Very easily	1
Easily	2
Fairly easily	3
With some difficulty	4
With difficulty	5
With great difficulty	6

C-2 In the last 12 months, has your household paid for a week's holiday away from home? (Tick only one)

Yes	1
No, because could not afford to do so	2
No, for another reason, please state	3

C-3 What is the nature of occupancy of your household's accommodation? (Tick one box only)

Owner occupied (<i>no mortgage</i>)	1
Owner occupied with mortgage (incl. being purchased from local authority in tenant purchase scheme)	2
Rented (<i>private</i>)	3
Other rented (<i>from local authority or voluntary body</i>)	4
Other, please state:	5

C-4 Has your household been in arrears in the past 12 months, i.e. unable to pay as scheduled:

		Yes	No	Don't know/ Not Applicable
1	Rent or mortgage payments for accommodation	1	2	9
2	Rent or mortgage payments for studio or other location relating to work as an artist	1	2	9
3	Utility bills, such as electricity, gas or water	1	2	9
3	Hire purchase instalments or other loan payments relating to household items	1	2	9

C-5 Do you have a pension scheme in place? (Tick all that apply)

Personal (private) pension scheme in place	1
Other pension scheme in place	2
No pension scheme in place	3

C-6 If you have no pension arrangement in place, why not? (Tick all that apply)

Not applicable – I have a pension arrangement in place	1
Never got around to organising a pension	2
Unpredictability of my work patterns	3
Don't understand the issue properly	4
Can't afford a pension	5
Not needed – other income sources will be adequate	6
Other	7

C-7 Aside from a pension, do you have any other arrangement in place to provide you with financial security in your older years (e.g. investment income etc.)?

Yes	1
No	2
Don't know	3

C-8 Do you have private health insurance?

Yes	1
No	2
Don't know	3

Income

Information gathered from the questions on income will assist the Arts Councils in developing appropriate policies and supports for artists. We would therefore appreciate if you could answer them as fully as possible and remind you that information collected is confidential. You may wish to refer to documents such as your P60, tax returns or bank statements to help answer these questions.

C-9 Please provide information on your personal income arising from your work as an artist for the financial years ended December 2007 and 2008:

Personal income arising from your work as an artist	2007 (€)	2008 (€)
A. Gross income from your work as an artist (including awards, bursaries etc.)		
B. Income after allowable deductible expenses but before tax from your work as an artist		

C-10 Please provide information on your personal income arising from sources other than your work as an artist for the financial years 2007 and 2008:

Personal income arising from sources other than your work as an artist	2007 (€)	2008 (€)
C. Income (after expenses but before tax) from other work in relation to the arts (e.g. teaching, arts administration etc.)		
D. Income (after expenses but before tax) from work not connected with the arts		
E. Any other income (including unemployment payments or other)		

C-11 Please complete this final table on your total personal and household income for the financial years 2007 and 2008:

Total personal and household income	2007 (€)	2008 (€)
F. Total <u>personal</u> income before tax (B + C + D + E)		
G. Total <u>household*</u> income before tax		

** As mentioned earlier, 'household' is the 'income receiving unit' that you live in. So, if you are part of a family or couple living together, household income is the total income of household members (including you). If you share your accommodation with a group of unrelated people, then it is just your own income. If you live alone, then it is just your own income.*

C-12 Based on the year to date, do you feel your income as an artist in the current financial year will be:

Significantly lower than in the previous financial year	1
Somewhat lower than in the previous financial year	2
About the same as in the previous financial year	3
Somewhat higher than in the previous financial year	4
Significantly higher than in the previous financial year	5

C-13 In relation to your gross personal income (before expenses) as an artist for the last full financial year (2008), please estimate in percentage terms how this broke down:

Percentage breakdown of gross income	%
Income earned from salaries, wages, fees, sales, commissions etc.	
Income from grants or awards from Arts Council, Aosdána or another organisation made to you as an individual to support your work as an artist (does not include funding for a company for which you work)	
Income from royalties, advances or other copyright earnings	
Other income as an artist	
Total	100%

C-14 In the last financial year, what proportion of your income as an artist came from:

Arts Council of Northern Ireland	%
Arts Council/An Chomhairle Ealaíon	%

C-15 To what extent do you agree or disagree with each of the following statements:

Please tick the appropriate box		Strongly Disagree	Disagree	Neither	Agree	Strongly Agree	Don't know/ Not Applicable
1	My income as an artist has been stable in recent years	1	2	3	4	5	9
2	Income from other members of my household such as my spouse or partner is important in supporting my work as an artist	1	2	3	4	5	9
3	Income from either The Arts Council/An Chomhairle Ealaíon or the Arts Council of Northern Ireland or both is important in supporting my work as an artist	1	2	3	4	5	9
4	The process (including completion of forms) in applying for Arts Council funding is straightforward	1	2	3	4	5	9

C-16 When I am being paid for my work as an artist, the normal situation is that:

There is a standard and consistent rate or fee or level of income that I receive, regardless of who pays me	1
I normally set the rate or fee or level of income	2
The rate or fee or level of income is negotiated by both parties	3
The rate or fee or level of income is offered to me with no option to negotiate	4

SECTION D: OTHER ASPECTS OF ARTIST WORKING ENVIRONMENT

D-1 In your work as an artist, what is your tax status? (*Tick only one*)

PAYE employee	1
Self-employed - not incorporated as a company	2
Self-employed - incorporated as a company	3
Combination of PAYE and self-employed	4
Don't know/not applicable	5

D-2 Please indicate your response to the following tax-related questions:

		Yes	No	Don't know/ Not Applicable
1	Are you registered for VAT?	1	2	9
2	Do you avail of the tax exemption allowed for certain arts-related income in the Republic of Ireland?	1	2	9
3	Have you had any difficulties in your dealings with the Revenue Commissioners?	1	2	9
4	Have you made PRSI contributions in the past 12 months?	1	2	9

D-3 If you had any difficulties or issues in your dealings with the Revenue Commissioners, please explain:

--

D-4 To what extent do you agree or disagree with the following statement:

Please tick the appropriate box		Strongly Disagree	Disagree	Neither	Agree	Strongly Agree	Don't know/ Not Applicable
1	I have a good understanding of my situation as regards PRSI	1	2	3	4	5	9

D-5 In relation to your work as an artist, do you have any of the following insurance related products:

Income protection insurance	1
Office or studio insurance	2
Public liability insurance	3
Business interruption insurance	4
Other insurance relating to your work as an artist, please specify	5

D-6 Have you had any difficulties obtaining insurance in relation to your work as an artist?

Yes	1
No	2
Don't know	3

D-7 If yes, please explain briefly any difficulties obtaining insurance in relation to your work as an artist:

--

D-8 To what extent do you agree or disagree with each of the following statements:

Please tick the appropriate box		Strongly Disagree	Disagree	Neither	Agree	Strongly Agree	Don't know/ Not Applicable
1	When I undertake work as an artist, this usually involves a written contract	1	2	3	4	5	9
2	I have a good understanding of contracts that I sign in relation to my work as an artist	1	2	3	4	5	9
3	I have a good knowledge of the regulatory and legal environments in which I work as an artist (e.g. issues related to intellectual property rights, copyright etc.)	1	2	3	4	5	9
4	I would like to improve my knowledge of the regulatory and legal environments in which I work as an artist	1	2	3	4	5	9

D-9 If you would like to make any comment on the regulatory or legal environments in which you work as an artist, please do so below:

--

D-10 Please indicate your response to each of the following questions:

		Yes	No	Don't know/ Not Applicable
1	Are you a member of a union, guild or other organisation that can provide you with support and advice as an artist?	1	2	9
2	Do you retain an agent/agency, manager, publisher or other professional person to represent and support you as an artist?	1	2	9
3	Do you receive expert advice or assistance in relation to taxation matters?	1	2	9
4	Do you receive expert advice or assistance in relation to other personal financial matters (including pensions)?	1	2	9
5	Do you receive expert advice or assistance in relation to regulatory or legal matters, including copyright and royalties?	1	2	9

SECTION E: ABOUT YOURSELF

E-1 What is your age group?

	under 25 yrs	1
	25-34 yrs	1
	35-44 yrs	1
	45-54 yrs	1
	55-64 yrs	1
	65 yrs +	1

E-2 What is your gender?

Male	1
Female	2

E-3 What is your place of birth?

Northern Ireland	1
Republic of Ireland	2
England/Scotland/Wales	3
Other, please specify:	4

E-4.1 Do you have any long-term illness, health problem or disability which limits your daily activities or the work you can do? (Include problems which are due to old age)

Yes	1
No	2

E-4.2 If Yes, to what extent does this adversely affect your practice as an artist?

Not at all	1
Sometimes	2
Most of the time	3
All of the time	4

E-5 Do you live in:

Dublin	1
Another urban area (city or town)	2
Semi-rural area	3
Rural or remote area	4

E-6 In terms of responsibility for dependents (i.e. person(s) who rely on you for support, especially financial support), please tick any of the following that apply to you:

No personal responsibility for any dependent(s)	1
Personal responsibility for a child (or children) aged under 18 years	2
Personal responsibility for a person or persons with a disability	3
Personal responsibility for a dependent older person	4
Personal responsibility for another dependent person or persons (please specify)	5

E-7.1 Looking at the positives and negatives in your career, if you were starting over again, would you choose to work as an artist?

Yes	1
No	2
Don't know	3

E-7.2 Please explain the reason(s) for your answer:

--

E-8 Which, if any, of the following have held back your professional development as an artist?

		Tick all that apply	Tick the single most important
1	Lack of work opportunities	1	1
2	Lack of financial return from creative work	2	2
3	Lack of access to funding or other financial support	3	3
4	Lack of time for creative work due to other pressures and responsibilities	4	4
5	Difficulty accessing training or materials or markets	5	5
6	Personal issues (<i>e.g. lack of support, not prepared to take risks</i>)	6	6
7	Gender discrimination	7	7
8	Other discrimination (<i>e.g. ethnic, disability etc.</i>)	8	8
9	Other, please specify:	9	9

E-9 What are your three main needs in developing or continuing your career as an artist?

1
2
3

E-10 Please add any final comments on the living and working conditions of artists.

--

END OF SURVEY

Thank you very much for completing the survey!
Please return the completed questionnaire to Insight Statistical Consulting using the freepost envelope together with the separate validation page and request for research results.