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Ealaíon, Gaeltachta, Spóirt agus Meán  
Department of Tourism, Culture,  
Arts, Gaeltacht, Sport and Media

# Arts Work Conditions & Perspectives

## Statistical Release as part of "A Portrait of the Arts Sector"

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This paper has been prepared by IGEES staff in the Department of Tourism, Culture, Arts, Gaeltacht, Sports and Media. The views presented in this paper do not represent the official views of the Department or Minister of Tourism, Culture, Arts, Gaeltacht, Sports and Media.



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# 1. Introduction

## 1.1 Background

This statistical release “Arts Work Conditions and Perspectives”, presented by the *Basic Income for the Arts Research Team* aims to provide new and comprehensive insights into the work of those who make up the arts sector. This release explores topics such as the prevalence of paid work and unpaid work in the sector, the prevalence of working in sectors outside of the arts for artists and creative arts workers, satisfaction with working conditions, perceptions in relation to working in the arts sector, and the barriers to arts work.

This release is one of a series called “A Portrait of the Arts Sector”, a set of statistical reports intended to inform policy making and research in the arts sector about the experiences of those working in the sector. The data provides insights into the sector that are unprecedented, given the scale of the research both in terms of the number of participants, as well as the richness and variety of data collected. This series of releases leverages the data collected as part of the initial **pre-intervention**<sup>1</sup> survey of participants in the Basic Income for the Arts pilot, therefore this data provides a picture of the participants prior to receiving the Basic Income for the Arts and does not capture the impact of the basic income payment. Please see the Annex for additional information on definitions, data collection and sample selection.

Other papers in this series examine the following topics: arts work conditions and perspectives, earnings and spending, well-being, artistic practices, and equality and inclusion.

The Basic Income for the Arts pilot that was developed on foot of a recommendation from the *Arts and Culture Recovery Taskforce* and is a research programme which is examining, over a three-year period, the impact of a basic income-style payment for artists and creative arts workers. The scheme recognises that there is a vast body of often unpaid or underpaid work that goes into the making of the creative work that we as a society enjoy.

To be considered eligible for the Basic Income for the Arts pilot scheme applicants had to demonstrate that their creative practice met the definition of art in the Arts Act (2003) which is:

*‘any creative or interpretive expression (whether traditional or contemporary), in whatever form, and includes, in particular, visual arts, theatre, literature, music, dance, opera, film, circus, and architecture, and includes any medium when used for these purposes.’*

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<sup>1</sup> The pre-intervention survey was completed by participants of the Basic Income for the Arts Pilot Scheme (BIA) prior to the first payment being made and tracks activity in the six months prior to receiving the first BIA payment.

The guidelines also provided for applications from those who considered that they were “Creative Arts Workers”, which was defined as

*‘...someone who has a creative practice and whose creative work makes a key contribution to the production, interpretation or exhibition of the arts.’*

The guidelines also provided for applications from people who recently trained in the arts (training course, graduate degree or an arts related apprenticeship), and

*‘...who have completed their training in the last 5 years or who will complete their training by October 2022.’*

Applicants could demonstrate that they met either of these definitions by providing evidence of either proof of any income from work as an artists, proof of active engagement within their art form, or evidence of membership of a relevant representative body.

The ambition of the pilot is that by addressing the issue of low pay and income instability in the sector, arts workers can focus on artistic and creative work and be in a position to increase their earnings from their creative practice. This scheme aims to address the identified objectives of ensuring that self-employment for artists and creative arts workers is a viable career path in the sector, and that the highly-educated cohort that comprises the sector can be retained in the arts rather than choosing to work in other sectors for reasons of economic or financial pressure, thereby ensuring that knowledge and experience is retained in the sector.

## 1.2 Key Findings

- More than **95%** of respondents had worked in the arts sector in the previous 6 months; however **82% had paid work in the sector during this time.**
- Despite **96%** of respondents indicating that ideally they would like to only work in the arts, **37.41% of respondents had worked exclusively in the arts.**
- Self-employment is the predominant type of employment in the sector, given **76.19% of respondents had worked in a self-employed capacity** in the arts sector in the previous six months. **14.83% of respondents had worked as an employee** in the sector during the same period.
- **Unpaid work is prevalent across the sector** at all age groups and career stages, with **almost a third of respondents having engaged in some degree of unpaid work** in the sector over the previous six months.
- **Education was the most common sector of work among those who worked in sectors other than the arts**, with **29.14%** of respondents who worked in another sector having worked in education in the previous six months.
- **More than one in six** artists and creative arts workers had also worked in the arts sector **in a capacity other than as part of their artistic or creative work.**
- **Almost 60% of respondents were satisfied with their working conditions** in the arts sector, and overall respondents were generally more satisfied with their working conditions in the arts sector than in other sectors. However, **significant gender disparities emerge** in relation to the working condition satisfaction among those who reported their gender as female, or as a gender other than male or female.
- **Almost three quarters of respondents agreed that they feel pressure to seek employment outside of the artistic or creative sectors.**
- **Just over one third of respondents** agreed that they feel they are able **to negotiate a good price for their work, contracts and commissions**, with those reporting a male gender most confident in their ability to negotiate a good price.
- **Fewer than half of respondents** agreed that they believed that they **could sustain their career as an artist or creative arts worker here in Ireland**, although this increases with age.

## 2. Arts Work Prevalence

### 2.1 Overall arts work prevalence

Over 95% of respondents indicated that they worked in the arts in the previous six months, in any capacity, including self-employed work, work as an employee and unpaid work. Throughout this report, arts work had a broad definition and refers to any work done by respondents in the arts sector, whether as part of their practice or not.

There was no significant difference in this figure when looked at across gender, age, or art form with all groups responding with a figure **in excess of 90%**; however it is interesting to note that the figure for those who are recently trained was lower, at **81.94%**.

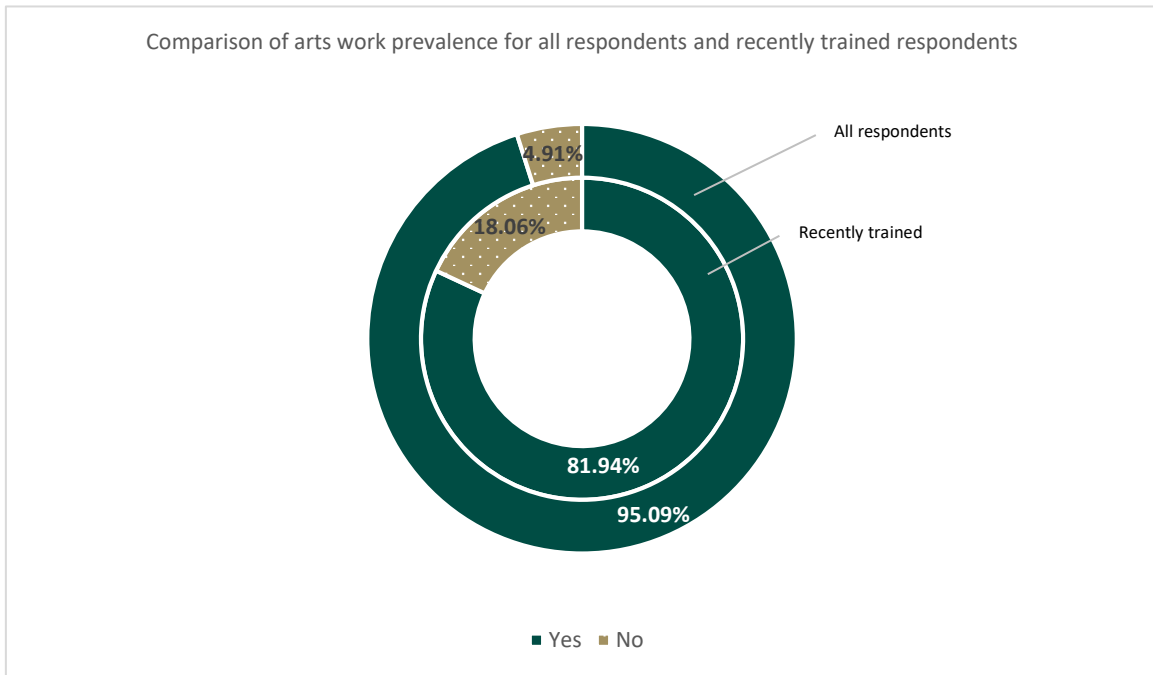
**Table 2.1 Worked in the arts in the previous six months**

	Any Yes *	No
All Streams	95.09%	4.91%
Artists	96.14%	3.86%
Creative Arts Workers	95.83%	4.17%
Recently Trained	81.94%	18.06%

\*Includes work in a self-employed capacity, as an employee, and unpaid work.



**Figure 2.1 Comparison of arts work prevalence for all respondents and recently trained respondents**



Includes work in a self-employed capacity, as an employee, and unpaid work.

### 3. Paid arts work prevalence

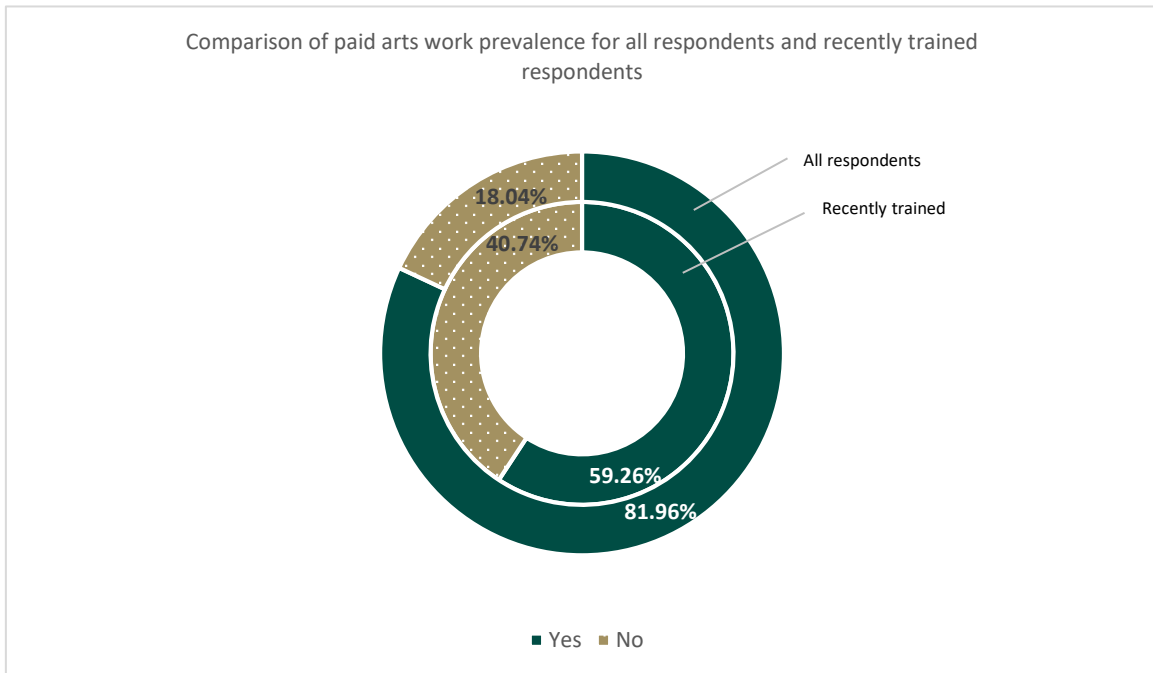
#### 3.1 Overall paid arts work prevalence

**Table 3.1 Paid Arts Work by Stream**

	Yes*	No
All Streams	81.96%	18.04%
Artists	83.68%	16.32%
Creative Arts Workers	84.03%	15.97%
Recently Trained	59.26%	40.74%

\*Includes work in a self-employed capacity or as an employee, but not including unpaid work.

**Figure 3.1 Comparison of paid arts work prevalence for all respondents and recently trained respondents**



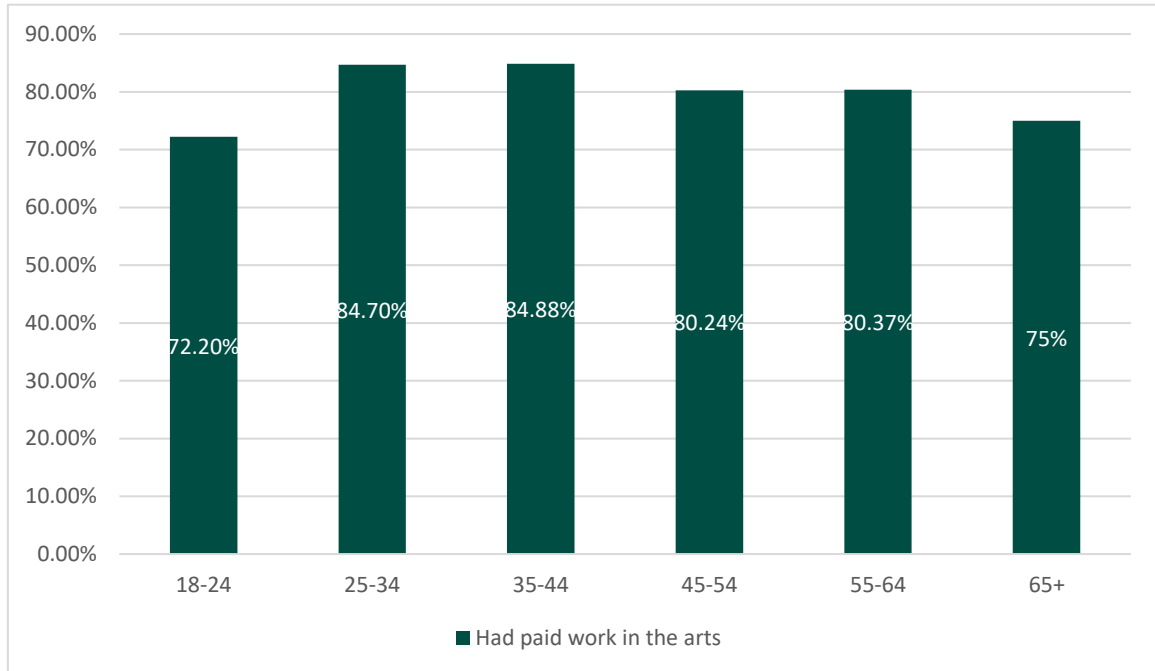
Includes work in a self-employed capacity or as an employee, but not including unpaid work.

When we look instead only at those who said they had paid work in the arts in the previous six months, either in a self-employed capacity or as an employee, we find that the rate is somewhat lower, indicating that there is a significant cohort of people in the arts who only had unpaid work during the previous six months.

The overall rate for those who had paid work in the arts was **81.96%**, which is **86.19% of those outlined in Section 3.1 who had worked in any capacity**. However, for respondents who were recently trained, the rate for those who had paid work in the arts was 59.26%, which is **72.32% of those recently trained respondents who had worked in any capacity including unpaid**. This is an indication of that there is a higher prevalence of having only worked in an unpaid capacity among those who are recently trained.

### 3.2 Paid arts work prevalence by age

Figure 3.2 Prevalence of paid work in the arts by age cohort

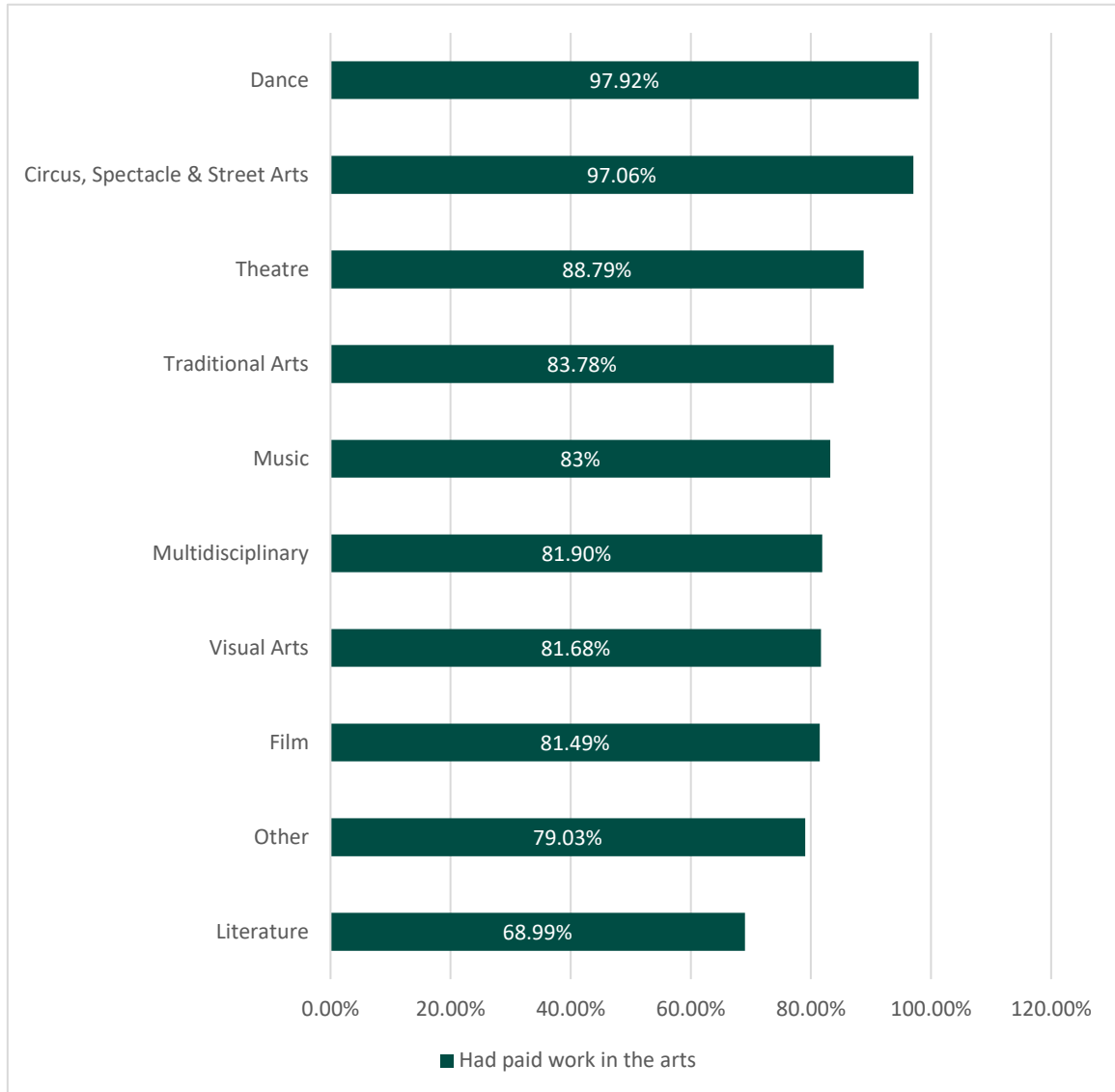


Includes work in a self-employed capacity or as an employee, but not including unpaid work.

The chart above provides an insight into the prevalence of paid work in the arts for respondents across the indicated age brackets. The prevalence of paid arts work is lowest for those who are aged between 18 and 24, standing at **72.2%** for this group. The prevalence of paid arts work peaks at **84.88%** for those aged between 35 and 44 before declining as age increases, with prevalence of paid work for those ages 65+ standing at **75%**.

### 3.3 Paid arts work prevalence by art form

Figure 3.3 Prevalence of paid work in the arts by art form



Includes work in a self-employed capacity or as an employee, but not including unpaid work.

A divergence appears across art forms in relation to paid arts work. Respondents whose primary art forms were Dance and Circus, Spectacle & Streets Arts had very high prevalence of paid arts work, with **more than 97%** of respondents in these categories having had paid work in the arts during the last six months.

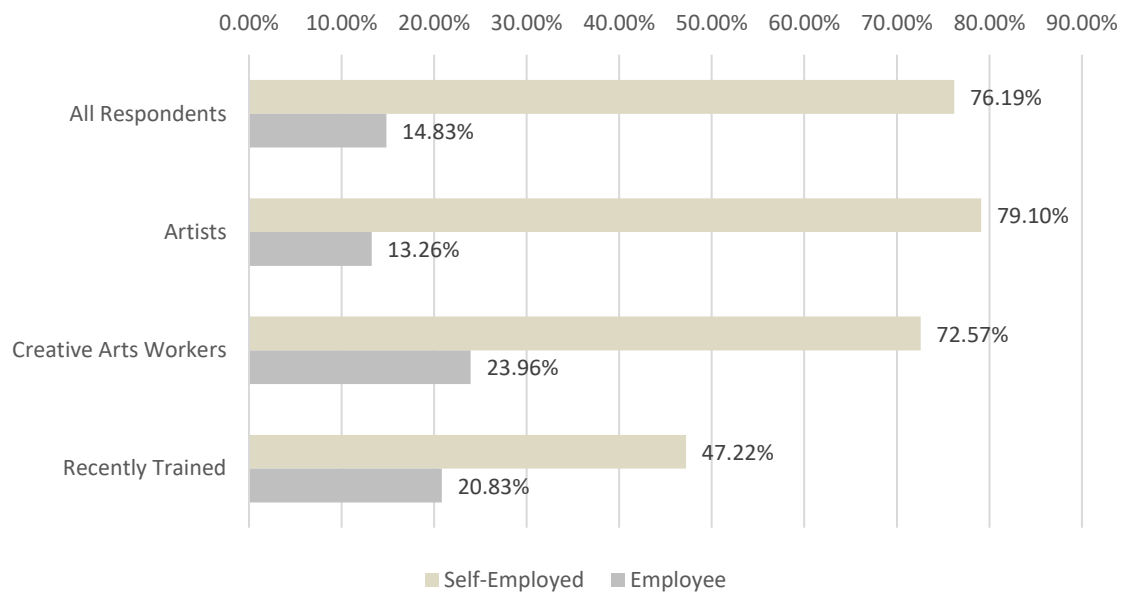
Literature is the art form which had the lowest prevalence of paid arts work, with **68.99%** of respondents indicating that they had paid work in the arts during the last six months.

## 4. Self-employment and work as an employee in the arts

### 4.1 Overview of self-employment and work as an employee rates

This analysis shows that self-employment is the predominant type of employment in the sector, with **76.19%** of respondents having worked in a self-employed capacity in the arts within the previous six months. Self-employment was lower among creative arts workers (**72.57%**) than it was among artists (**79.1%**).

**Figure 4.1 Self-employment and work as an employee by stream**



Multiple answers possible.

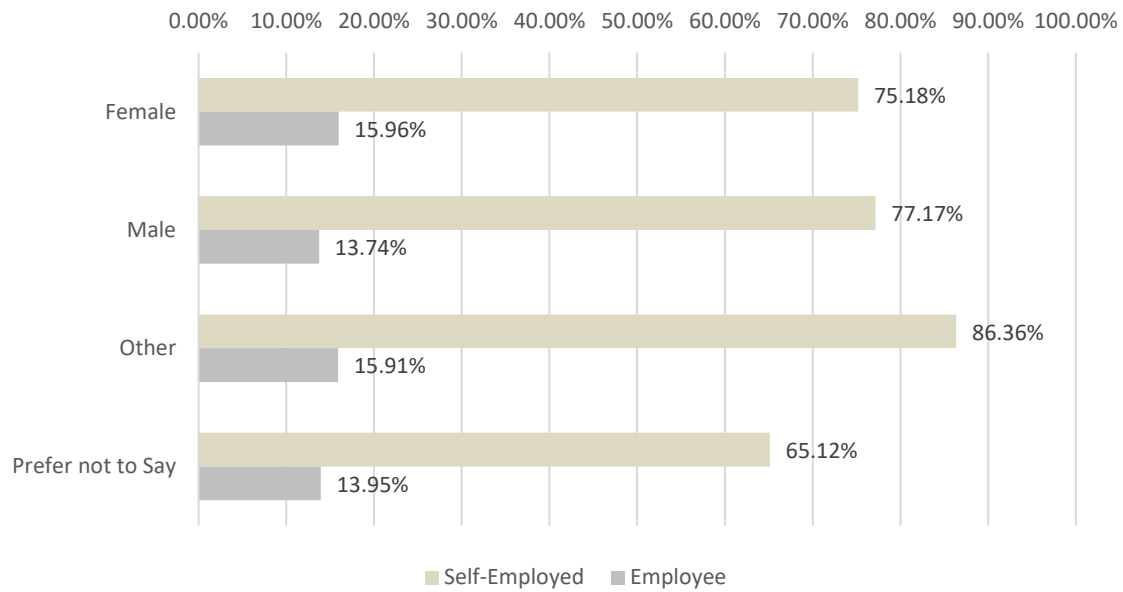
Self-employment was much lower for those who were recently trained, with **47.22%** of those who had recently trained reporting that they worked in a self-employed capacity in the previous six months. The median number of years spent working in the arts was **5** for recently trained respondents and **15** for artists and creative arts workers.

With regard to work as an employee, **13.26%** of artists indicated that they had worked as an employee in the arts within the previous six months, representing **more than 1 in 8 artists**. For creative arts workers this was higher, at **23.96%** or **almost 1 in 4 creative arts workers**. This may be reflective of the types of jobs that respondents who fall within these categories hold, as well as the typical employment structures within those jobs.

For respondents who were recently trained, just **over 1 in 5**, or **20.83%** had worked as an employee in the arts in the past 6 months.

## 4.2 Self-employment and work as an employee by gender

Figure 4.2 Self-employment and work as an employee by gender



Multiple answers possible.

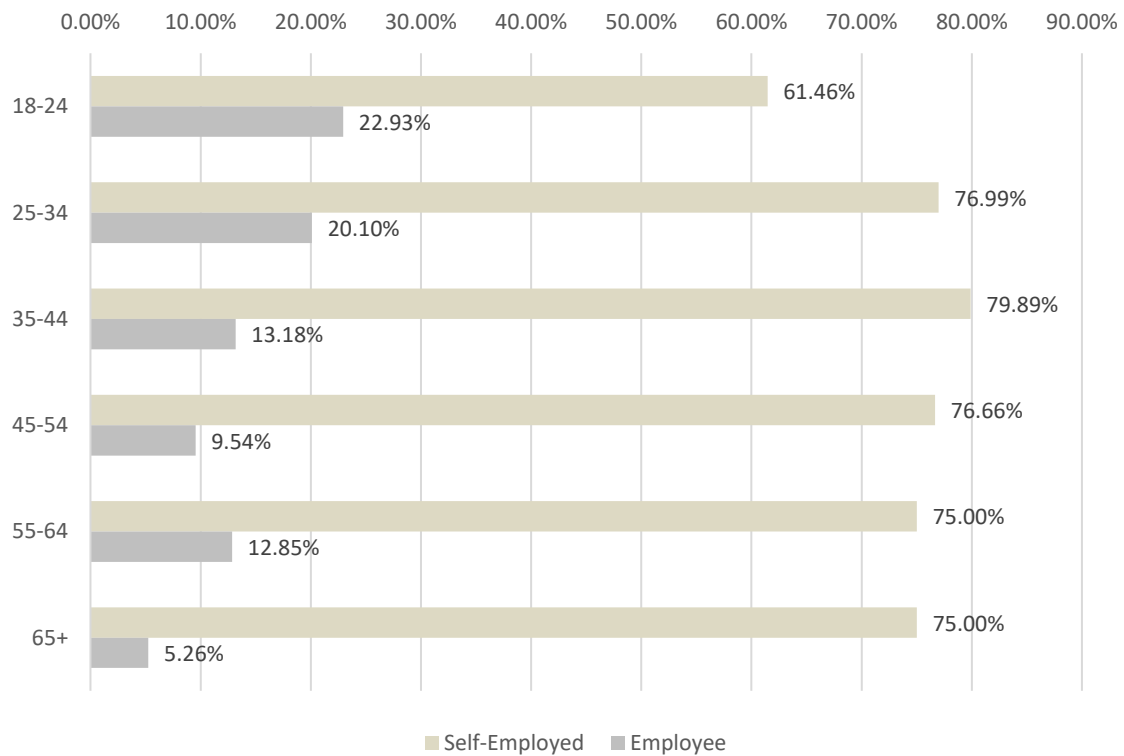
Analysis of self-employment and work as an employee by reported gender indicated that there was a slightly higher prevalence of self-employment among respondents who identified themselves as male (**77.17%**) compared to those who identified themselves as female (**75.18%**).

Conversely, there was a slightly higher prevalence of having worked as an employee among respondents who identified themselves as female (**15.96%**) compared to those who identified themselves as male (**13.74%**).

The proportions of those who reported a gender other than male or female that had worked in a self-employed capacity in the previous six months was significantly higher than for those who identified themselves as male or female, at **86.36%**. The rate of having worked as an employee for this group was similar to what was reported by those who identified themselves as female, at **15.91%**.

### 4.3 Self-employment and work as an employee by age

Figure 4.3 Self-employment and work as an employee by age



Multiple answers possible.

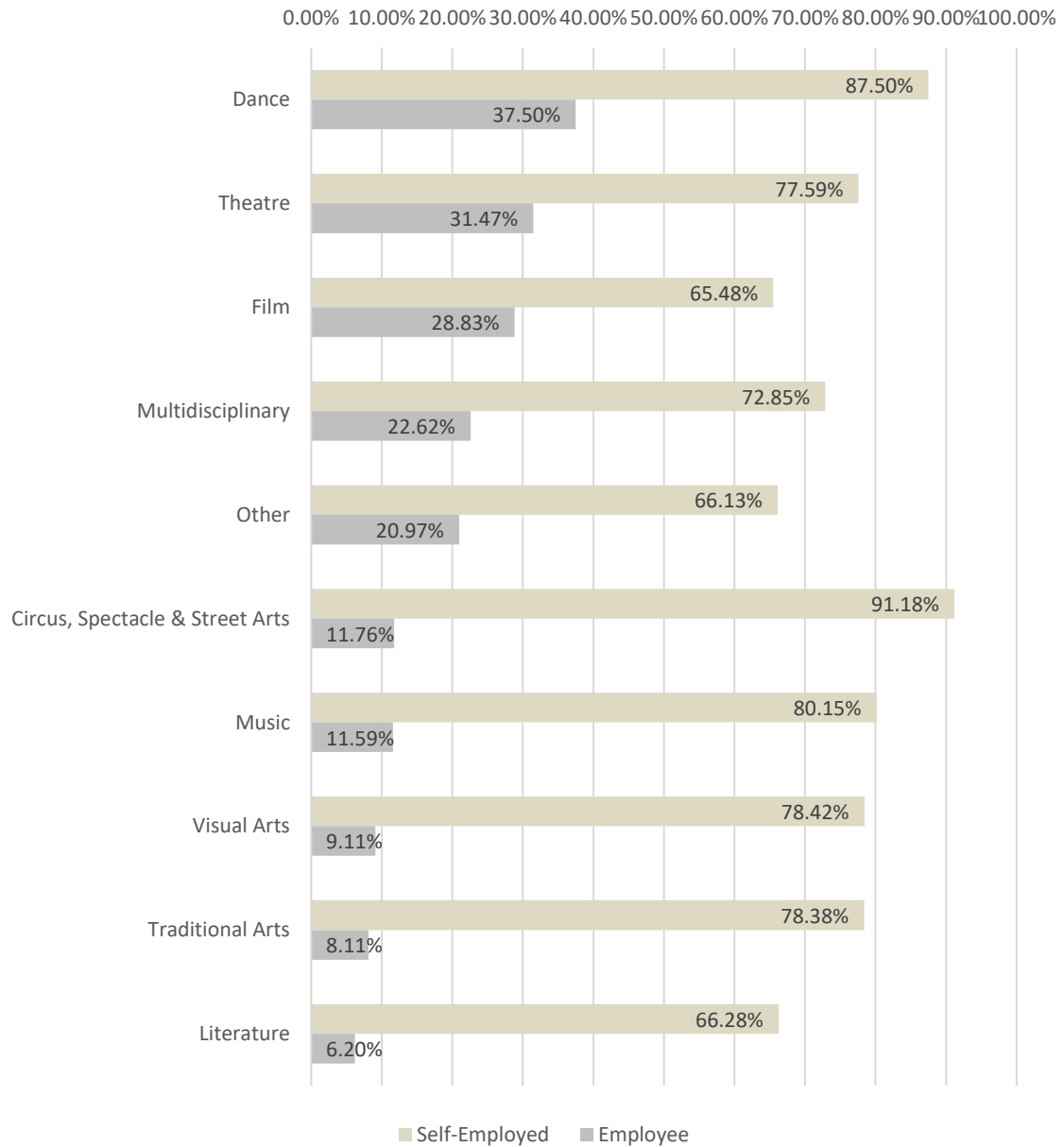
This chart indicates that self-employment is the predominant employment type for the sector in all age groups, peaking at **79.89%** for those aged between 35 and 44 years old, before slightly tapering off to **75%** in the 55-64 and 65+ age groups.

Self-employment is lowest in the group of respondents who were aged between 18 and 24 years, with **61.46%** of respondents in this group indicating that they had worked in a self-employed capacity in the arts in the previous six months. It is possible that this may be related to the high number of people in this age group that are likely to have been in full-time education at the time.

Work as an employee is highest among this youngest cohort, with **22.93%** of respondents aged between 18 and 24 indicating that they had worked as an employee in the arts within the previous six months. The prevalence of work as an employee appears to taper off as age increases, dropping to **5.26%** for those aged 65 and over. There is a slight spike in the 55 to 64 year old age group.

## 4.4 Self-employment and work as an employee by primary art form

Figure 4.4 Self-employment and work as an employee by primary art form



Multiple answers possible.

Across the primary art forms reported by respondents, there is significant divergence in the prevalence of work as an employee. Dance had the highest proportion of respondents who indicated that they had worked as an employee in the arts in the past six months at **37.5%** followed by Theatre, Film, Multidisciplinary and Other as the art forms, which had a proportion of



respondents who worked as an employee that was higher than the average for the sector (**14.83%**). Literature has the lowest proportion of respondents who had worked as an employee, at **6.2%**.

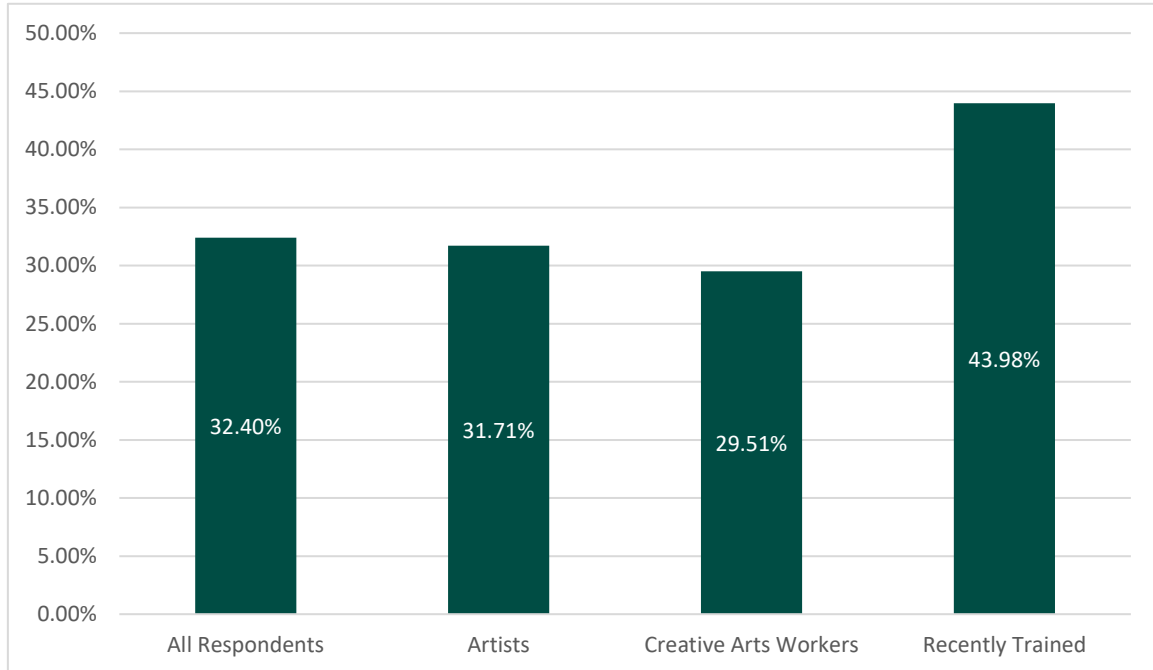
In relation to self-employment Circus, Spectacle & Street Arts had the highest proportion of respondents who indicated that they had worked in a self-employed capacity in the arts in the past six months, at **91.18%**, followed closely by Dance (**87.5%**) and then Music (**80.15%**).

The lowest prevalence of self-employed work was seen among those working in Film (**65.48%**), and Other art forms (**66.13%**).

## 5. Unpaid work in the arts sector

### 5.1 Overview of unpaid work in the arts sector

Figure 5.1 Unpaid work by stream

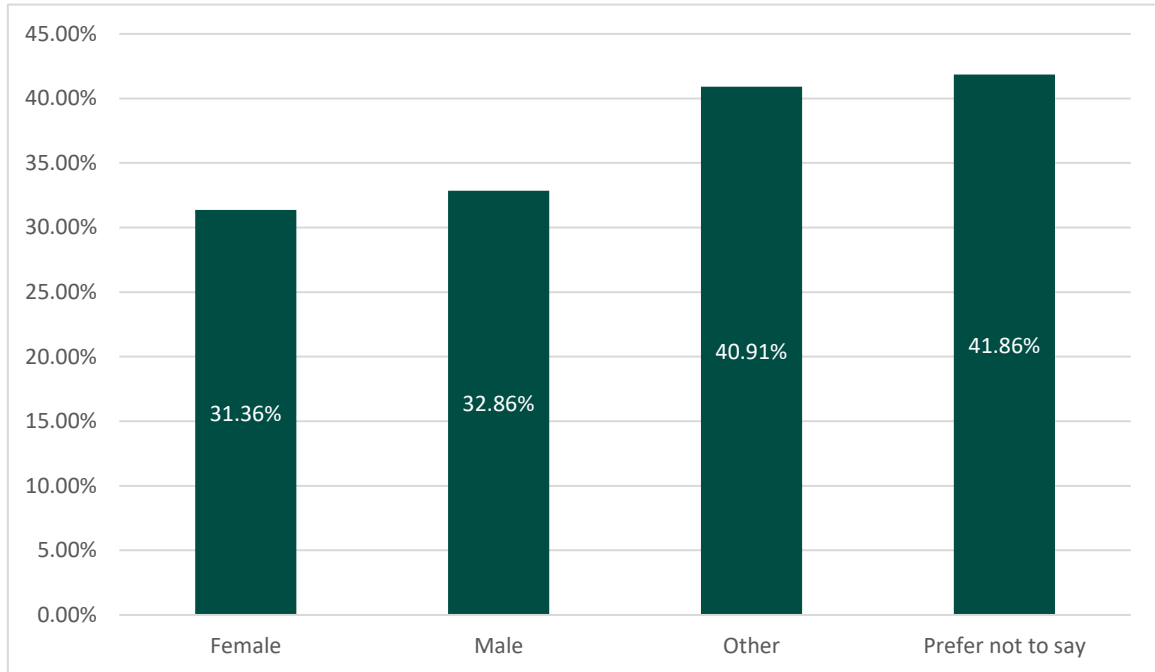


**Almost a third** of all respondents engaged in unpaid work in the arts during the previous six months. This includes many respondents who also worked for pay, indicating that many in the sector undertake unpaid work despite also having some paid work in the sector. There may be a number of factors at play in relation to the high prevalence of unpaid work, which could include an under-provision of paid work, a desire or pressure to undertake unpaid work to increase exposure, or volunteer work on the part of the respondent.

Applicants who were recently trained had a higher prevalence of having undertaken unpaid work, at **43.98%**. This is **35.74% higher than the average for all respondents**.

## 5.2 Unpaid work in the arts by gender

Figure 5.2 Unpaid work by gender

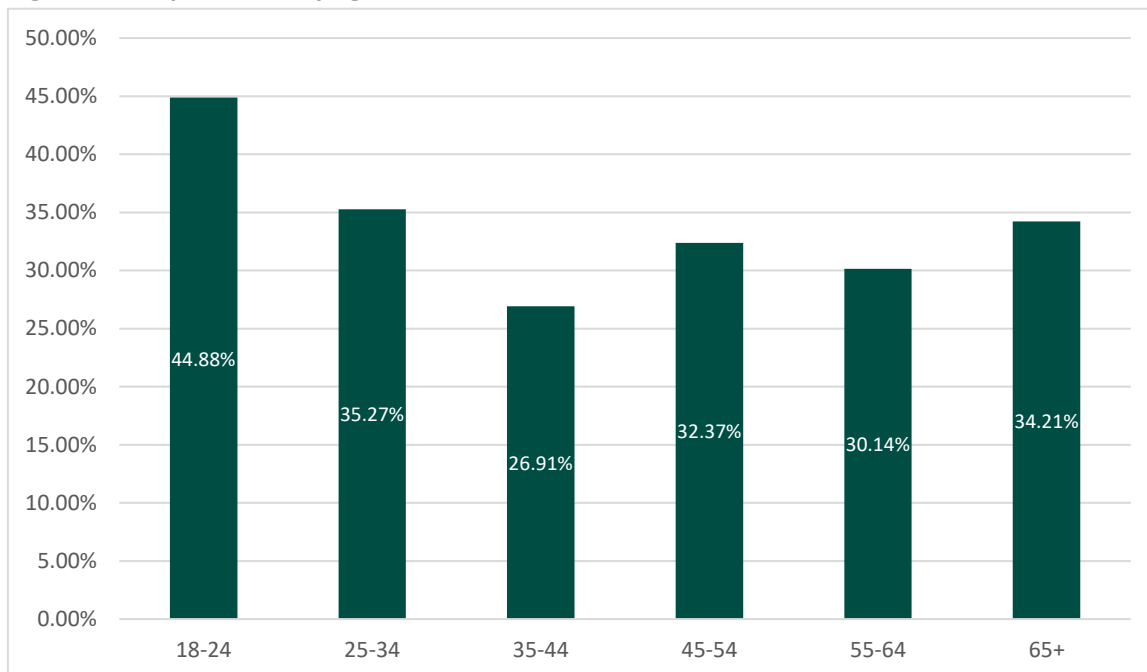


The proportion of respondents who identified themselves as male who undertook paid work in the arts in the previous six months was slightly higher, at **32.86%**, than the of respondents who identified themselves as female, for whom the rate was **31.36%**.

Those who reported a gender other than male or female had a significantly higher rate of having undertaken unpaid work in the arts, at **40.91%**, with a higher figure again for those who preferred not to state a gender, at **41.86%**.

### 5.3 Unpaid work by age

Figure 5.3 Unpaid work by age



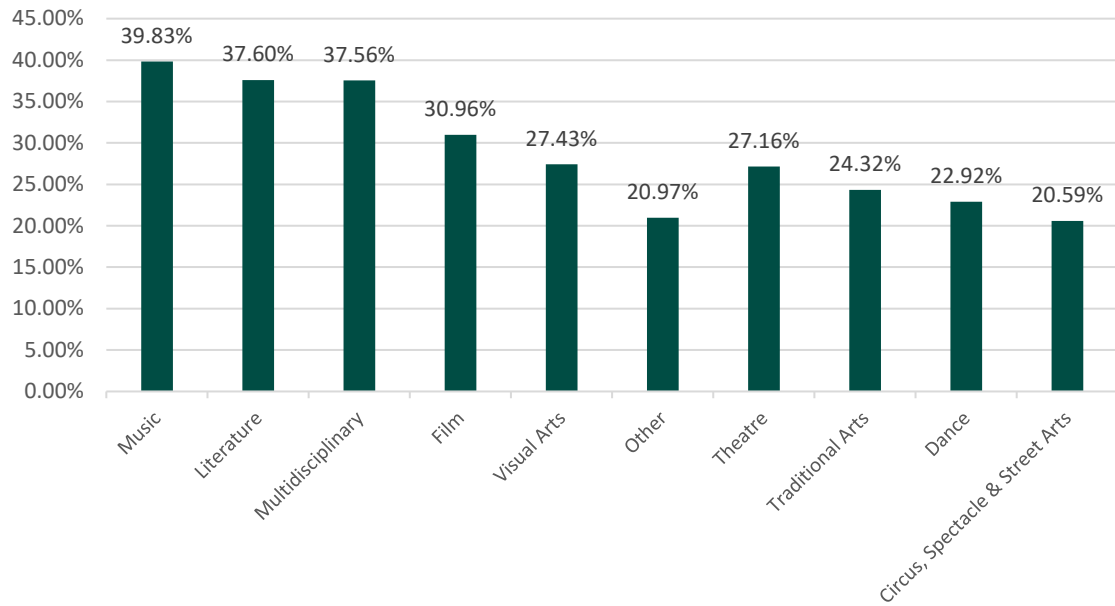
In relation to age, the highest prevalence of unpaid work is seen among the youngest cohort, with **44.88%** of those aged between 18 and 24 having undertaken unpaid work in the arts in past six months.

In all age brackets excluding 35-44, **more than one third** of respondents had undertaken unpaid work in the arts sector in the previous six months.

For the 35-44 age group, which had the lowest prevalence of unpaid work, still **26.91%**, or **more than a quarter** of people in this group, had undertaken unpaid work in the arts in the previous six months.

## 5.4 Unpaid work in the arts sector by art form

Figure 5.4 Unpaid work in the arts sector by art form

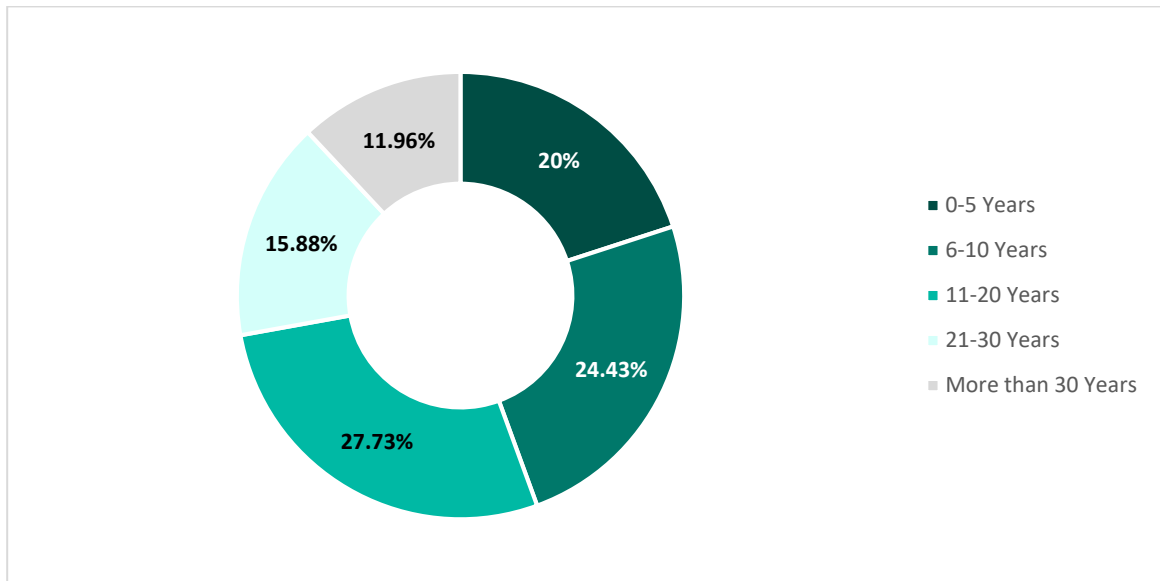


Looking across the sector, the prevalence of unpaid work was high in all art forms. **At least 20%** of people across all art forms had undertaken unpaid work in the arts in the previous six months.

There is some disparity, with Music having the highest prevalence of unpaid work at **39.83%**, followed closely by Literature and Multidisciplinary (**37.56%**)

## 5.5 Years spent working in the arts for those engaged in unpaid work

Figure 5.5 Years spent working in the arts for those engaged in unpaid work



This chart provides further detail on the group of respondents who had undertaken unpaid work in the arts in the previous six months, with regard to how long they have been working in the sector.

This break-down shows that the group undertaking unpaid work comprises artists and creative arts workers at all career stages.

## 6. Barriers to arts work

### 6.1 Ability to sustain oneself through arts work alone

Figure 6.1.1 Ability to sustain oneself through arts work

Ideally, would you like to only work in the arts?



**Almost 96%** of respondents to the survey indicated that they would ideally like to only work in the arts sector. However, just **22.5%** of respondents indicated that they are able to sustain themselves through arts work alone. This drops to just **7.87%** of those who are recently trained, which may indicate that it is far more difficult to sustain an arts career when recently trained.

Figure 6.1.2 Ability to sustain oneself through arts work

Are you able to sustain yourself through arts work alone?

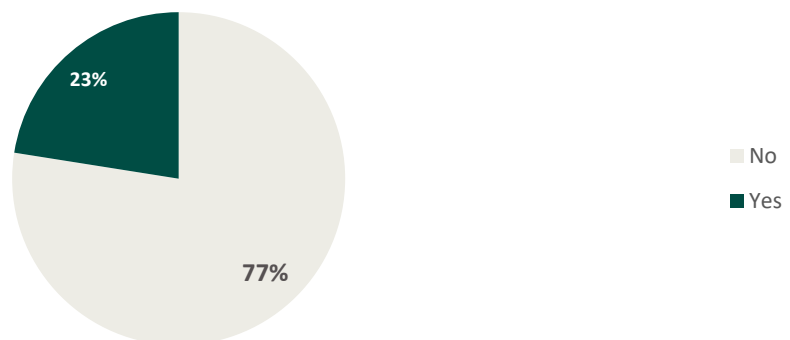


Figure 6.1.3 Ability to sustain oneself through arts work alone by stream

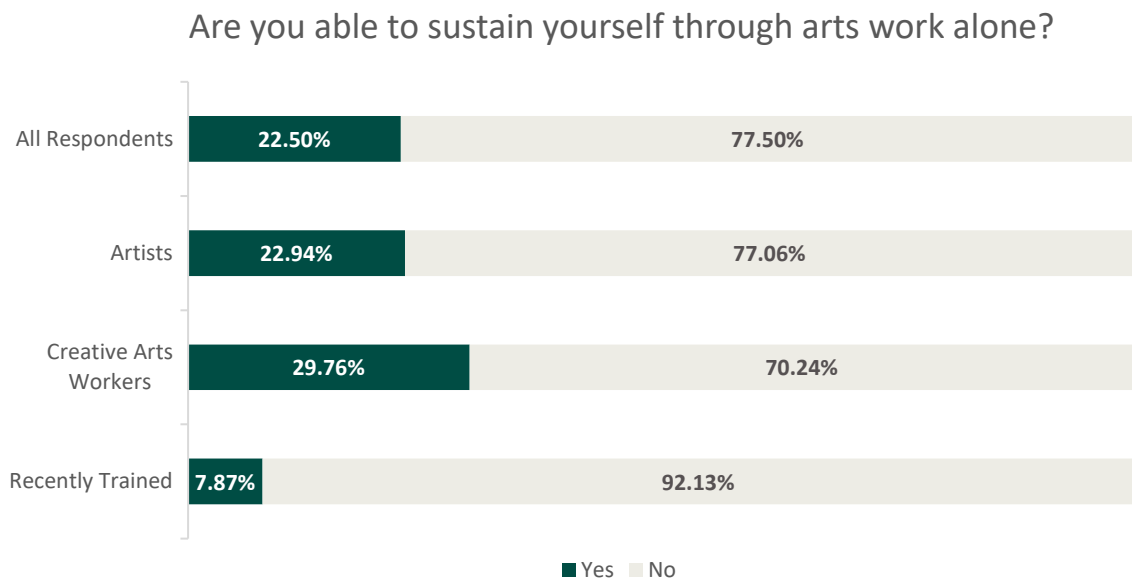
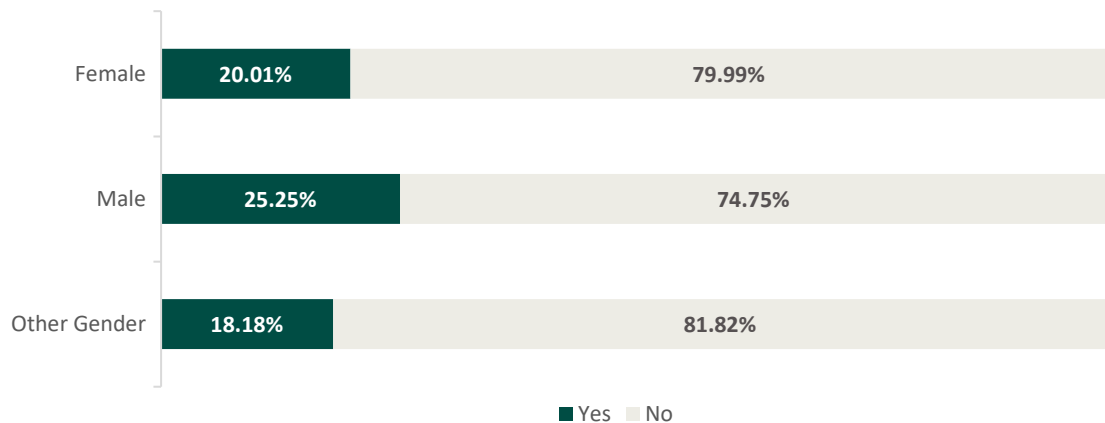


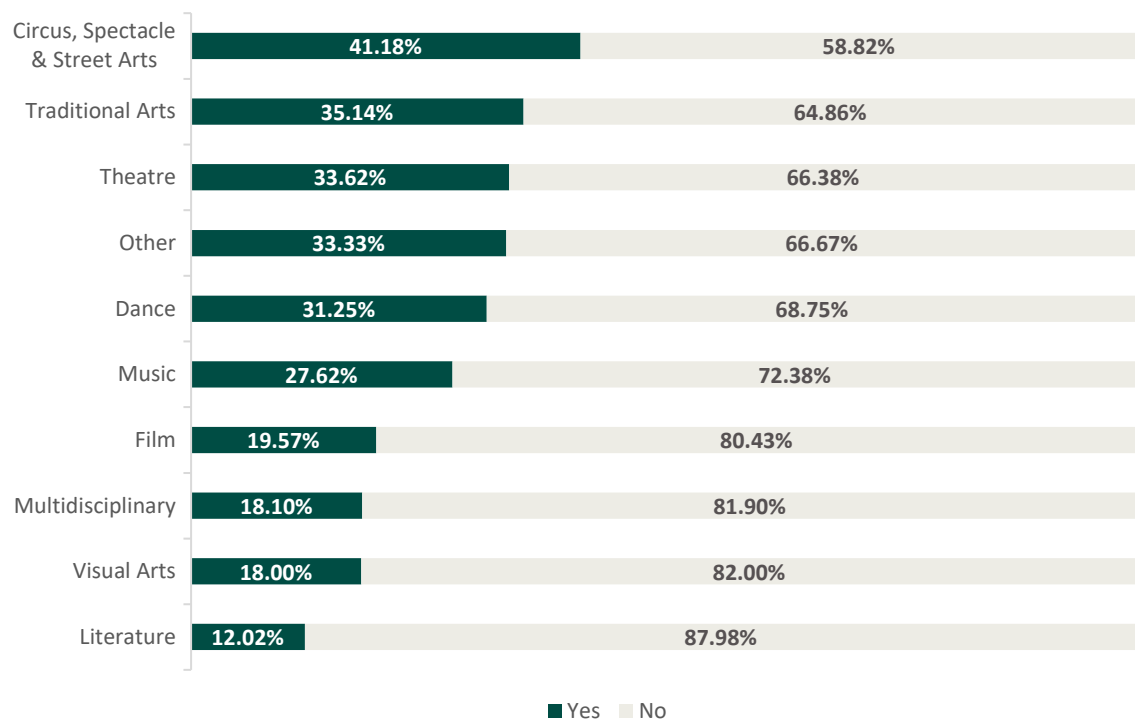
Figure 6.1.4 Ability to sustain oneself through arts work alone by gender



Looking at this question further, the proportion of those who indicated that they could sustain themselves through arts work alone was higher among those who reported their gender as male, at **25.25%**, compared to **20.01%** for those who reported their gender as female and **18.18%** for those who reported a gender other than male or female. In all cases this is a very low figure.



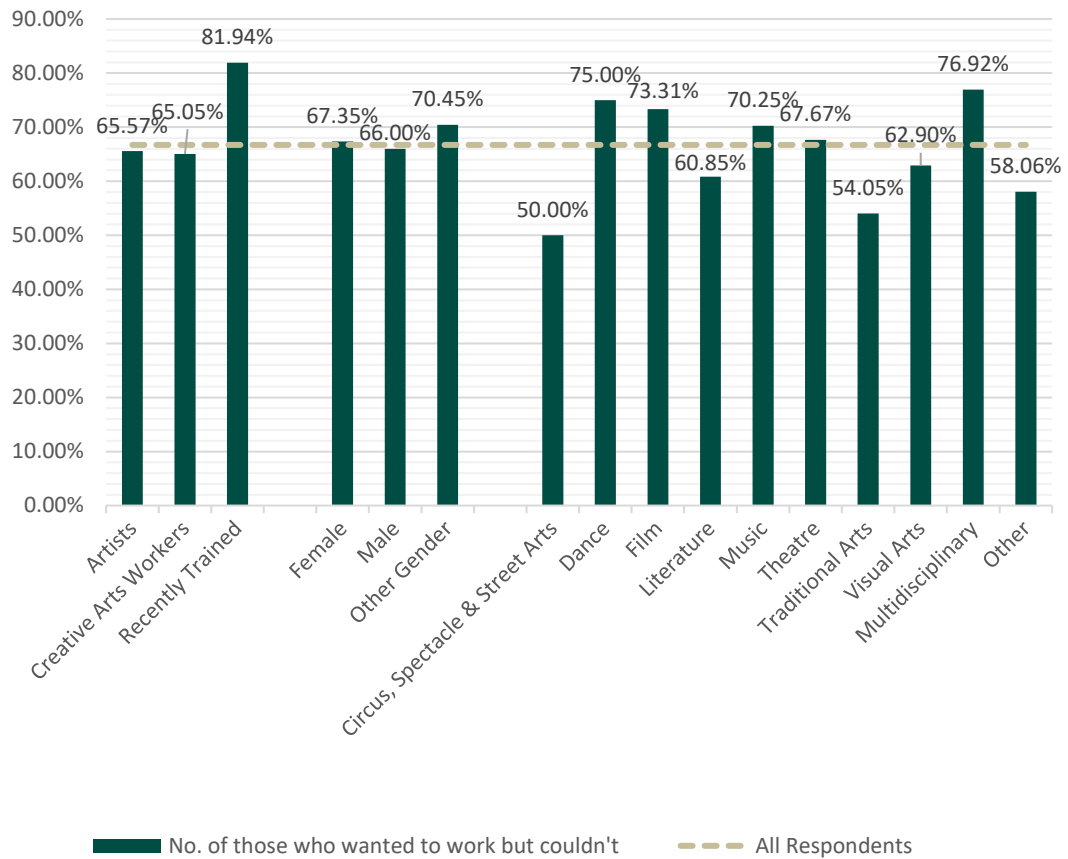
**Figure 6.1.5 Ability to sustain oneself through arts work alone by art form**



Examining the same question in relation to primary art form of the respondent, we see that a significant disparity arises among the art forms. While there is no art form where a majority of respondents indicated that they can sustain themselves through arts work alone, Circus, Street Arts & Spectacle had the highest proportion of respondents who indicated that they could, at **41.18%**. At the other end of the spectrum, **12%** of respondents from Literature indicated they could sustain themselves through arts work alone.

## 6.2 Inability to work as an artist or creative arts worker

Figure 6.2 Inability to find work in the arts

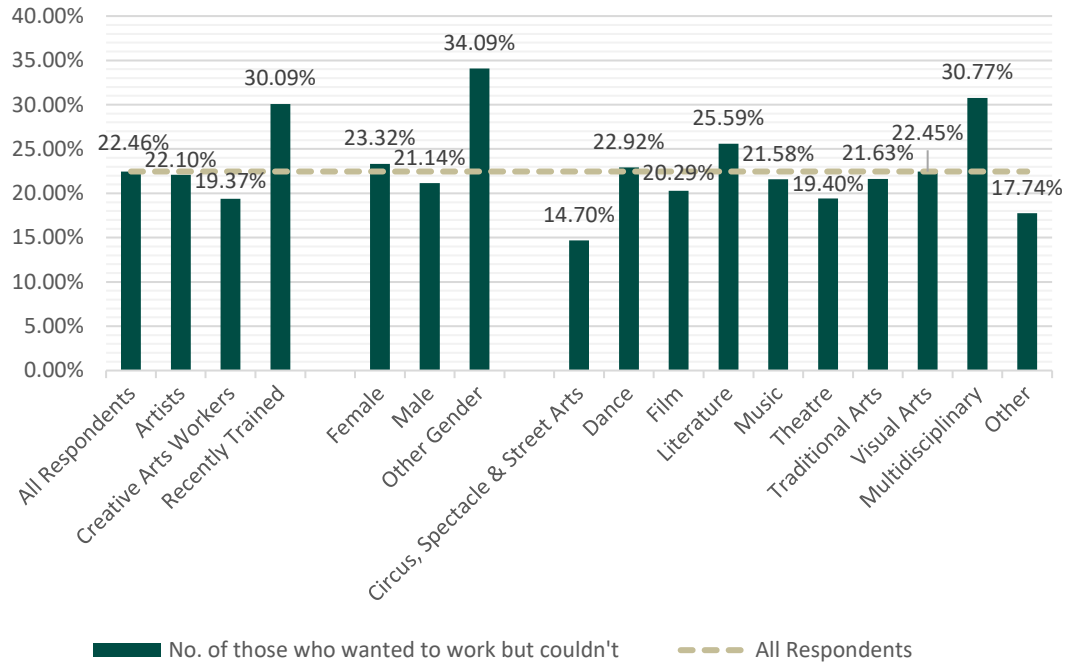


Respondents were asked to indicate whether, in the previous six months, they had wanted to work as an artist or creative arts worker but been unable to. The research found that 66.72% of respondents said that they had wanted to work as an artist at least once during this period and had been unable to.

The above chart shows that for respondents who were recently trained, almost 82% had experienced a desire to work but had been unable to in the previous six months. Among art forms, this was seen the most often for multidisciplinary artists, and those who reported their primary art form as Dance, Film or Music.

### 6.3 Inability to work in other sectors

Figure 6.3 Inability to find work in other sectors



Respondents who worked in sectors other than the arts over the previous six months were also asked to indicate if they had wanted to work in another sector but been unable to. The research found that 22.46% of respondents said that they had wanted to work in another sector at least once during this period and had been unable to, a much lower figure than was seen in respect of the arts.

## 6.4 Reasons for inability to work

Table 6.4 Inability to find work - reasons

Reasons	% who said this was a reason in the Arts Sector	% who said this was a reason in other sectors
Lack of suitable jobs or clients	52.82%	45.81%
Low pay	41.36%	26.58%
Sickness, illness or accident	17.13%	14.70%
Pandemic restrictions	30.67%	15.36%
Care responsibilities	17.27%	15.46%
Other	27.40%	36.76%

Multiple responses possible.

Respondents who indicated that they had wanted to work in either the arts or another sector but who had been unable to were asked to provide reasons as to why this has occurred.

For both the arts and other sectors, a lack of suitable jobs or clients was the most often cited reason for inability to work, although the proportion of respondents who gave this reason was **15.3% higher** for the arts than for other sectors.

Low pay was also a significant issue in the arts and other sectors at **41.36%** and **26.58%** respectively, which shows that **low pay was cited as a reason 55.61% more often in relation to work in the arts sector than for work** by artists and creative arts workers **in other sectors**.

Pandemic restrictions were a significant reason contributing more to the inability to work for those seeking to work in the arts sector than for those seeking to work in other sectors. The proportion of people who experienced this as a reason for inability to work in the arts sector was **almost double** than for artists and creative arts workers who sought to work in other sectors.

## 7. Work outside the arts sector

### 7.1 Share of respondents working for pay exclusively in the arts

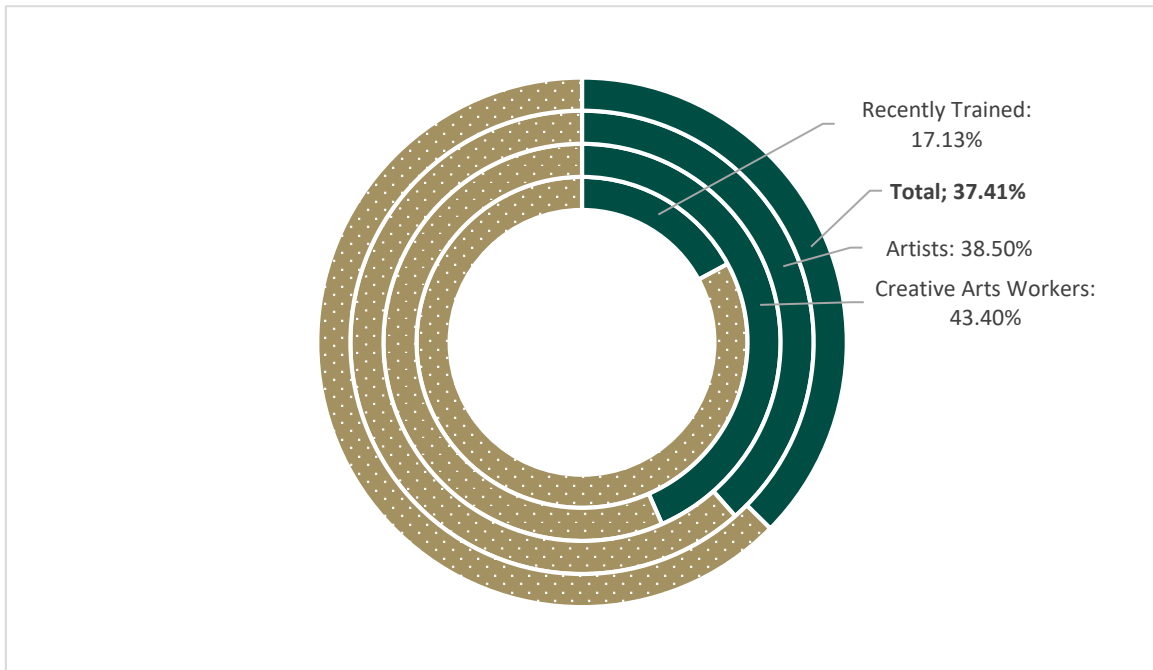
This section examines the numbers of artists and creative arts workers who also work in other sectors, firstly by looking at the proportion of respondents who in the previous six months had worked for pay without having worked in a sector outside of the arts.

**Table 7.1 Paid work in the arts only by stream**

	Paid work in the arts only
All Streams	37.41%
Artists	38.50%
Creative Arts Workers	43.40%
Recently Trained	17.13%

Includes self-employed in the arts and/or employed in the arts. Excludes those who did not work in the arts, worked in the arts for no pay, and worked in a different sector.

**Figure 7.1 Paid work in the arts only by stream**

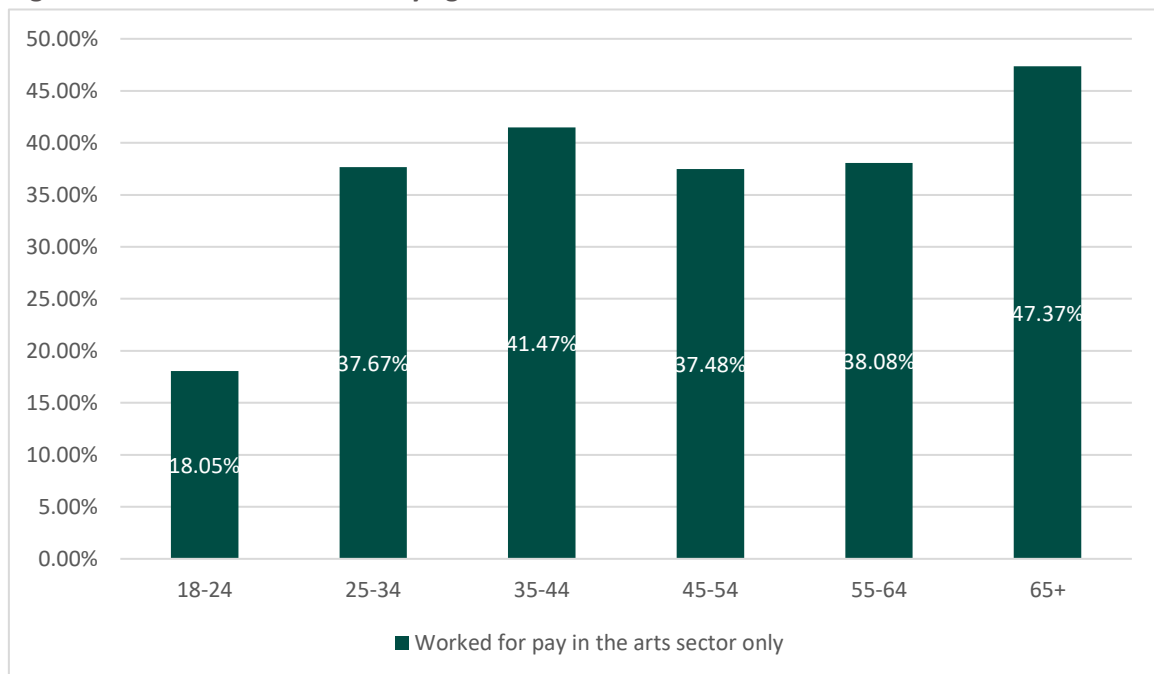


The proportions in the chart above provide an overview of the number of respondents who said they worked for pay as an employee or in a self-employed capacity in the arts in the previous six months, and who also in that time did not work in any other sector.

In Section 3.1 we saw that **81.96%** of respondents had undertaken some amount of paid work in the arts in the previous six months. However, we see that the proportion of respondents who didn't also work in other sectors is far lower at **37.41% of all respondents**. The proportion is even lower for those who were recently trained, at **17.13%**.

## 7.2 Respondents working for pay exclusively in the arts by age

Figure 7.2 Paid work in the arts by age



Includes self-employed in the arts and/or employed in the arts. Excludes those who did not work in the arts, worked in the arts for no pay, and worked in a different sector.

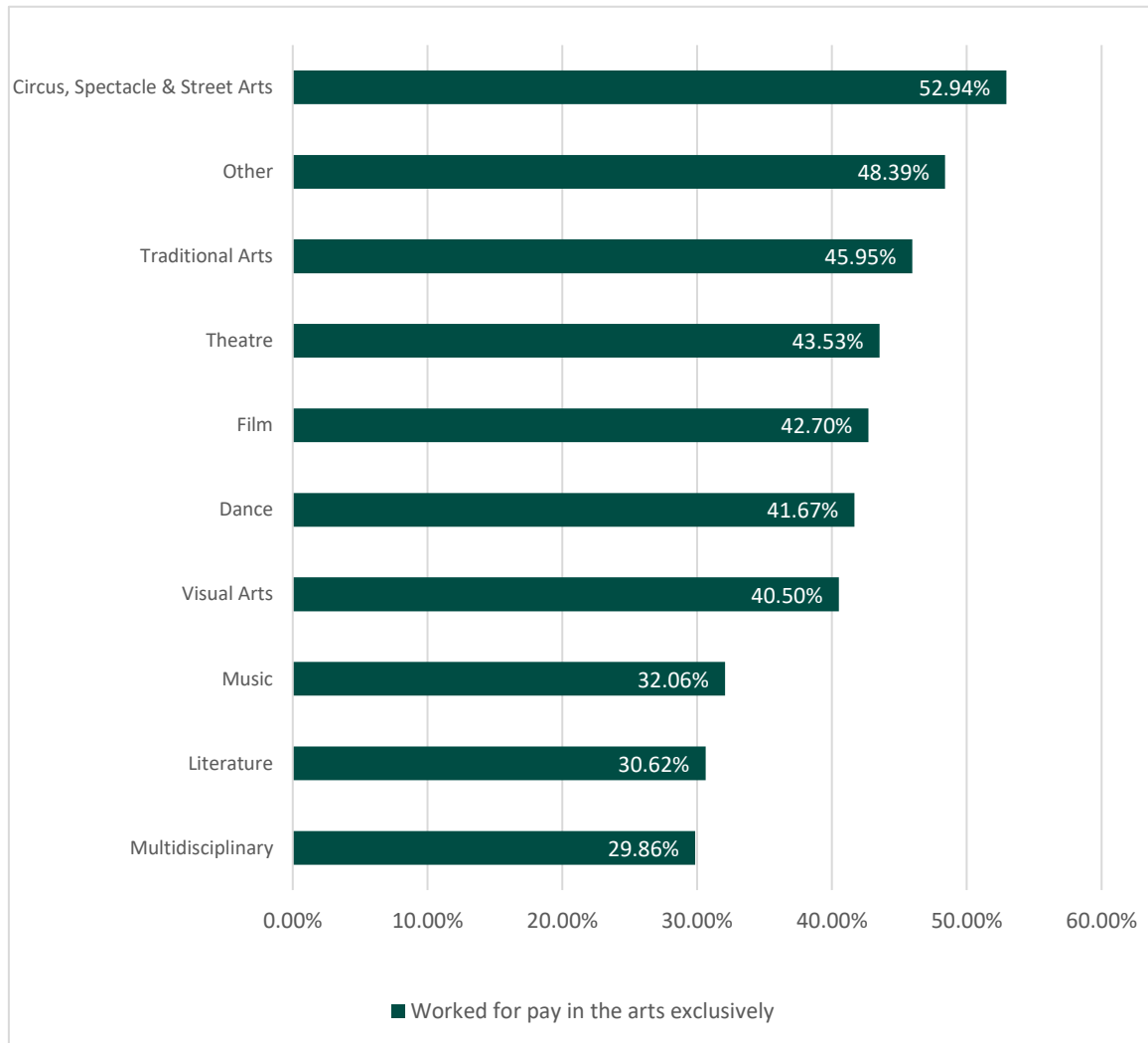
We see here that the prevalence of working for pay exclusively in the arts grows significantly from **18.05%** in the youngest age band of 18-24, rising to **41.47%** in the 35-44 age band, before dropping off slightly in the next two age bands. The highest proportion is in the 65+ age band.

This age profile is somewhat different from the one seen in Section 3.2, which detailed the age profile of all those who worked for pay in the arts in the previous six months. In that chart, we saw that the peak happened earlier, in the 25-34 age group before tapering off in a consistent fashion

over the age groups. This indicates that while there are higher proportions of artists and creative arts workers undertaking paid work in the arts in younger age brackets, it appears that more of those groups are also working in other sectors, while it is those who are aged 65+ who are most likely to be only working in the arts.

### 7.3 Respondents working exclusively in the arts by art form

Figure 7.3 Paid work in the arts by art form



\*Includes self-employed in the arts and/or employed in the arts. Excludes those who did not work in the arts, worked in the arts for no pay, and worked in a different sector.

The above chart indicates a disparity in the proportion of respondents within each art form who are working exclusively in the arts, with **a majority of respondents** in Circus, Spectacle and Street Arts and art forms that fall within the Other category indicating that they worked exclusively in the arts.

At the other end of the scale, **less than one third of respondents** with a Multidisciplinary practice, in Literature, or in Music were working exclusively in the arts.



## 7.4 Prevalence of work in sectors other than the arts

Table 7.4 Prevalence of work in other sectors by stream

All Streams	45.19%
Artists	44.99% of all artists
Creative Arts Workers	36.33% of all creative arts workers
Recently Trained	58.79% of all recently trained

Over 45% of respondents have worked in a sector other than the arts in the past six months, rising to 58.79% of those who were recently trained. Creative Arts Workers had a lower, but still significant proportion of people who indicated that they worked in another sector in the previous six months, at 36.33%.

This indicates that significant proportions of those working in the arts are also working in other sectors, which may have an impact on the scale of the arts sector and the availability of skilled workers if people are working in another sector. This may also indicate an increased risk of loss of skill and experience from the arts sector on a permanent or transient basis if those workers transition out of the arts sector.

There are likely to be many reasons for the prevalence of artists and creative arts workers working in other sectors, and some of those reasons are explored further later in this release.

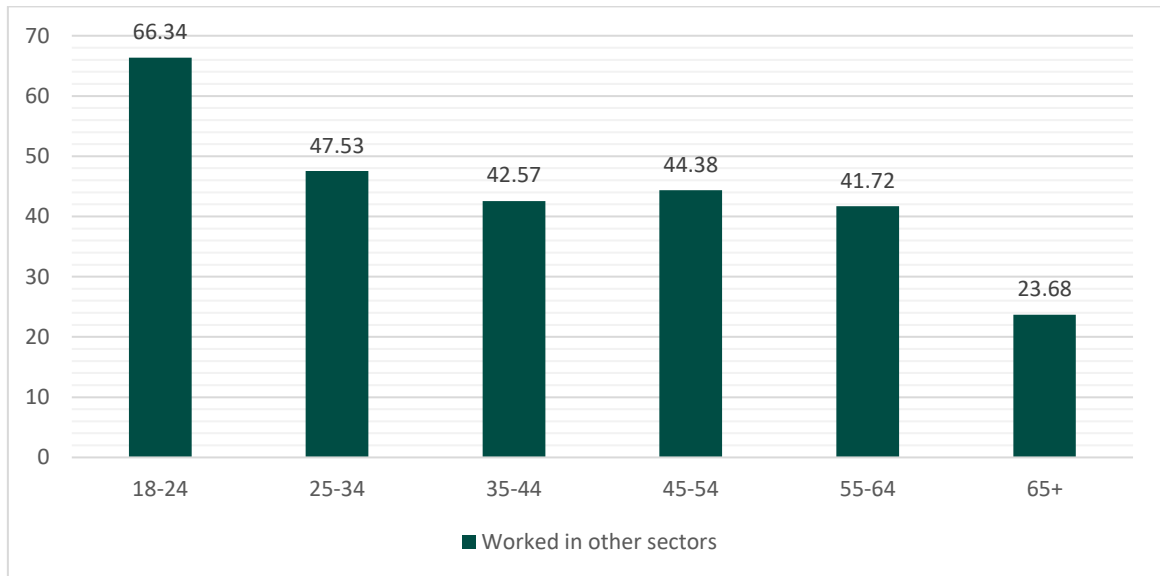
Figure 7.4 Time worked in non-art sectors



In another section of the survey, respondents were asked to indicate their satisfaction with the hours they typically spent working for pay in any sector other than the arts. 59.72% of those to whom this was applicable indicated that they felt they spent too much time working for pay in any sector other than the arts. 10.49% felt they spent too little time on this activity, while 29.79% felt they spent about the right amount of time. This may indicate that those working outside the sector may be doing so due to economic necessity.

## 7.5 Work in sectors other than the arts by age

Figure 7.5 Work in other sectors by age (%)



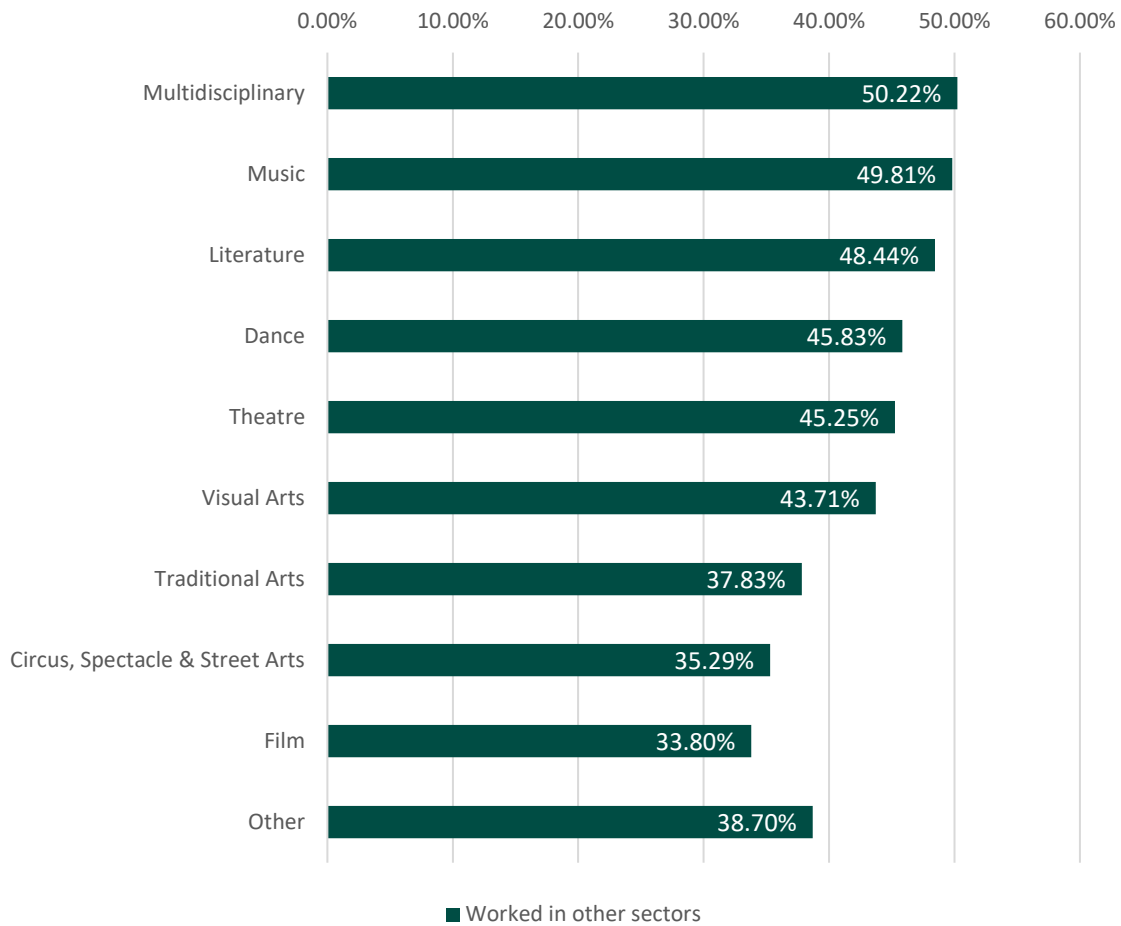
When the prevalence of having worked in sectors other than the arts in the previous six months is analysed by age group, it is evident that the proportion of artists and creative arts workers who have worked in other sectors is significant in all age groups.

It is high among 18 to 24 year olds, where **66.34%** of respondents had worked in a sector other than the arts in the past six months. For the age groups that cover respondents aged between 25 and 64, this rate was between **41.72%** and **47.53%**.

In the age group 65+ the rate was at its lowest, at **23.68%**. This is still quite a high proportion, given that most people in this age group are of an age where they are likely to be in receipt of a pension.

## 7.6 Work in sectors other than the arts by art form

Figure 7.6 Work in other sectors by art form



This chart provides an overview of the prevalence of having worked in a sector other than the arts in the previous six months, broken down by the primary art form of the respondent.

From this, we can see that **more than half** of artists and creative arts workers who reported their primary art form as Multidisciplinary indicated that they had worked in sectors other than the arts in the previous six months. For almost all other art forms, the numbers were not far behind, with most other art forms having a rate between **43% and 50%**.

The art forms with the lowest rate of respondents who worked in another sector were Film (**33.8%**), Circus, Spectacle and Street Arts (**35.29%**) and Traditional Arts (**37.83%**).

## 7.7 Most common non-arts sectors of employment

**Table 7.7.1 Common non-arts sectors of employment**

Sector	Rate
Education	29.14% of those who worked in a sector other than arts
Other Service Activities	18.81% of those who worked in a sector other than arts
Accommodation and Food Service Activities	9.61% of those who worked in a sector other than arts
Administrative and Support Service Activities	6.61% of those who worked in a sector other than arts
Health and Social Work Activities	4.92% of those who worked in a sector other than arts
Wholesale and Retail Trade <sup>2</sup>	4.68% of those who worked in a sector other than arts

For respondents who worked in a sector other than the arts, the most common sector was Education, at 29.14%.

CSO data on average earnings for these sectors<sup>3</sup> indicates that Education has the highest mean earnings of these sectors, 1.9 times the mean earnings for the Arts, Entertainment and Recreation sector, within which most arts and creative work falls. However, the next two highest categories, Other Service Activities and Accommodation and Food Service Activities, have average earnings that are equal to and lower than those found in Arts, Entertainment and Recreation respectively.

This figures indicate that Education work is regularly pursued by those working in the arts, and can provide an avenue for increased earnings, but that there is a significant cohort of artists and creative arts workers who are working in sectors other than the arts that are also typically low-paid.

**Table 7.7.2 Work in the arts sector in a different capacity**

Sector	Rate
Arts sector, in a different capacity	17.03%

<sup>2</sup> Includes Repair of Motor Vehicles and Motorcycles

<sup>3</sup> Earnings Analysis using Administrative Data Sources 2020, CSO, Table 8.1

<https://www.cso.ie/en/releasesandpublications/ep/peaads/earningsanalysisusingadministrativedatasources2020/annualearnings/>

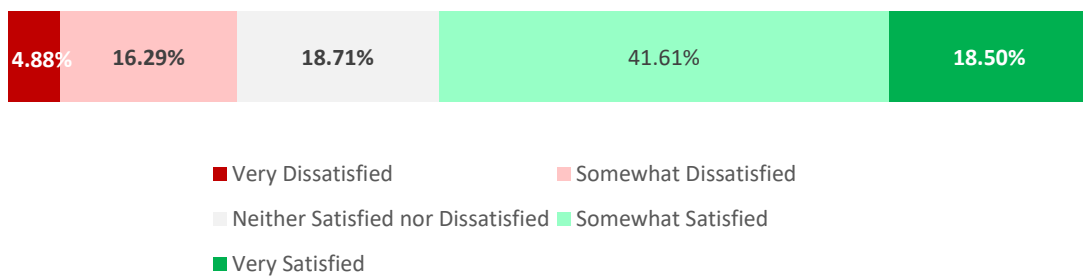
Data was also collected in relation to the number of respondents who, aside from their artistic or creative work, worked within the arts sector in a different capacity, for example as an administrator.

This rate was found to be **17.03%**, or **more than 1 in every 6** artists and creative arts workers.

## 8. Satisfaction with working conditions

### 8.1 Satisfaction with working conditions in the arts

Figure 8.1.1 Satisfaction with working conditions in the arts



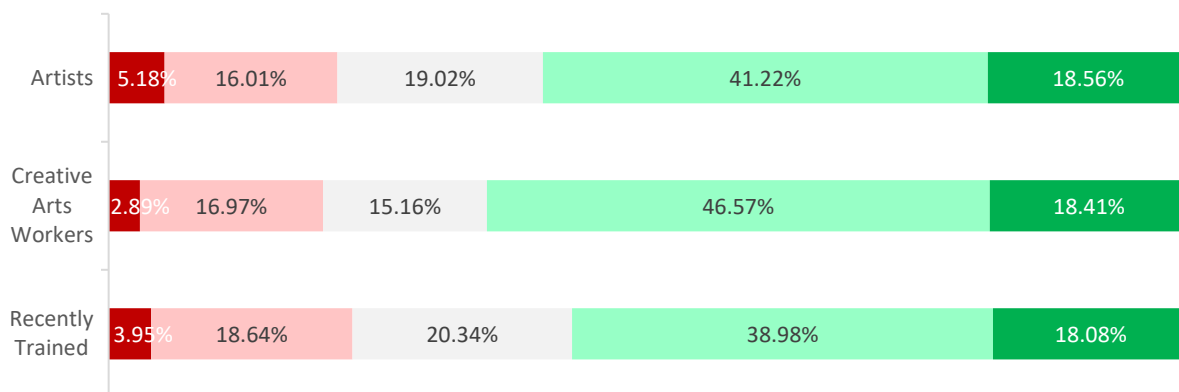
When those who worked in the arts sector in the previous six months were asked how satisfied they were they with their working conditions, **almost 60%** indicated that they were either somewhat satisfied or very satisfied. The proportion that was somewhat dissatisfied or very dissatisfied was **21.17%**.

Artists had the highest proportion of respondents that were very dissatisfied with their working conditions, at **5.18%**.

Creative arts workers were most likely to indicate that they were either somewhat satisfied or very satisfied compared to other groups, with **almost 65%** of people indicating so.

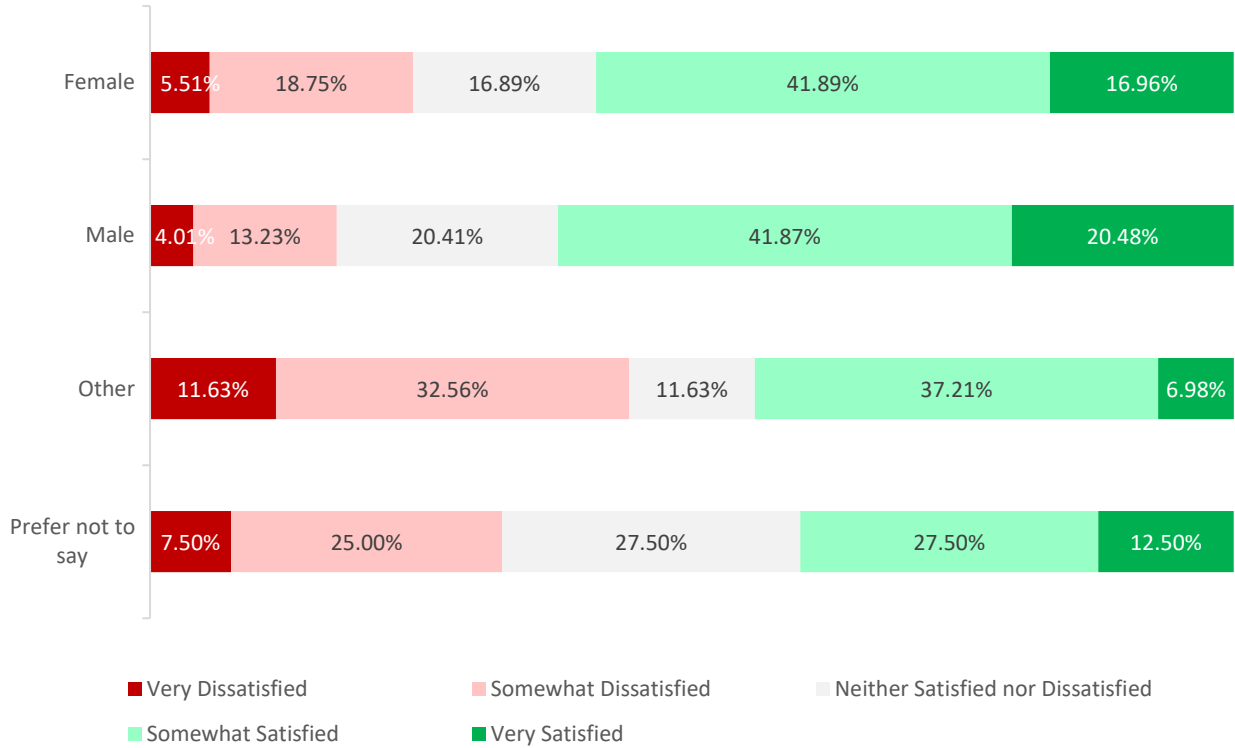
Recently trained respondents had the highest proportion of respondents that were at least somewhat dissatisfied with their working conditions, with the combined total of somewhat dissatisfied and very dissatisfied sitting at **22.95%**. This group also had the lowest proportion of people who were either somewhat satisfied or very satisfied, at **57.06%**.

**Figure 8.1.2 Satisfaction with working conditions in the arts by stream**



## 8.2 Satisfaction with working conditions in the arts by gender

Figure 8.2 Satisfaction with working conditions in the arts by gender

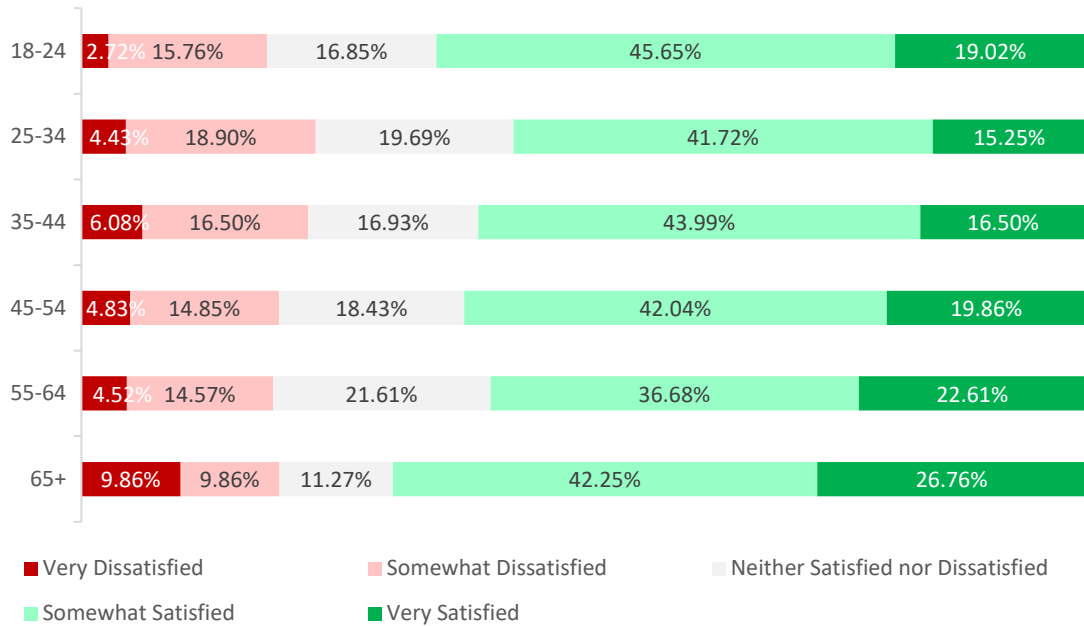


Examining this topic from a gender perspective, the rate of respondents who reported being female and said they were either somewhat dissatisfied or very dissatisfied with their working conditions was **40% higher** than the number of respondents who reported being male, as **24.26%** of females and **17.24%** of males reported dissatisfaction with working conditions. Respondents who reported being male were also more likely to report being satisfied with their working conditions.

Those who reported a gender other than male or female had an even higher rate of dissatisfaction with their working conditions, with a rate of **44.19%**.

### 8.3 Satisfaction with working conditions in the arts by age

Figure 8.3 Satisfaction with working conditions in the arts by age



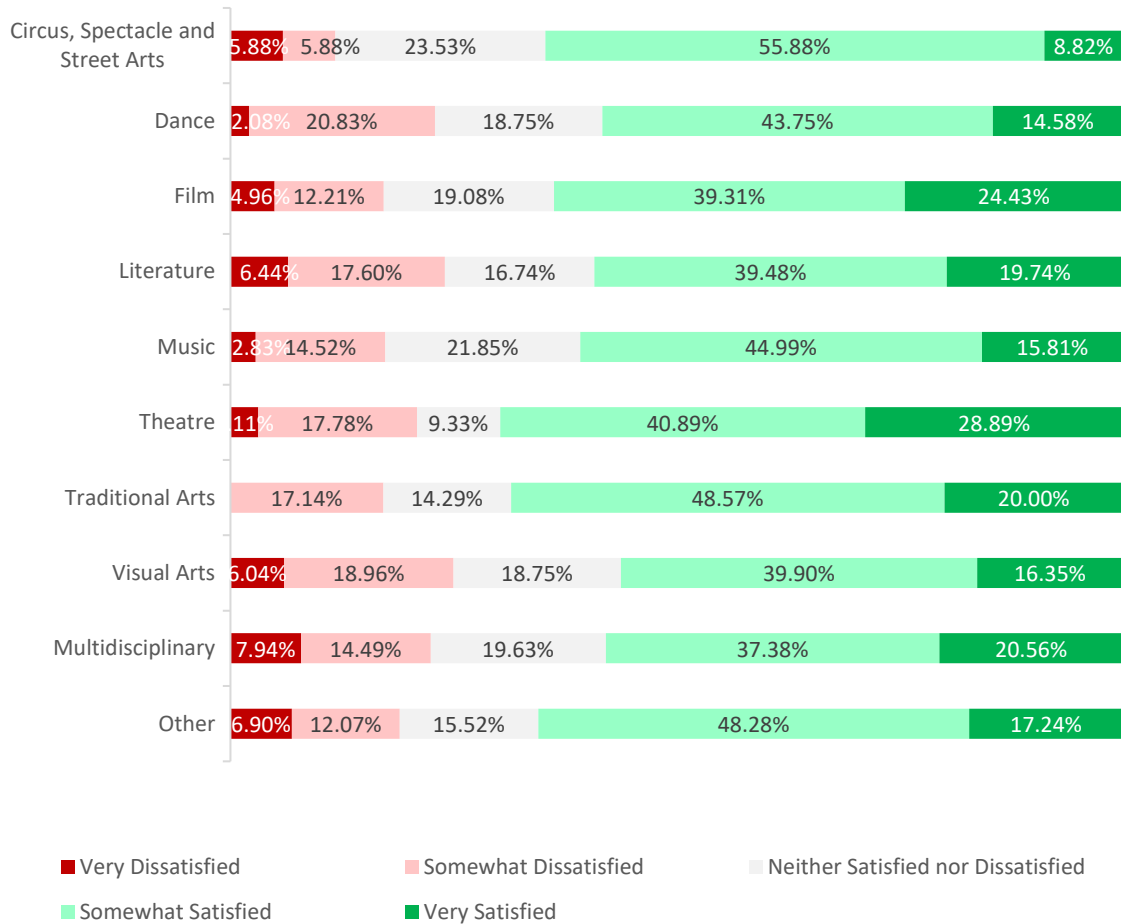
Examining this topic by age, we see that the number of people who were very satisfied with their working conditions was lowest among the 25-34 group, with **15.25%** of respondents in this age group indicating so. This number increases in tandem with the age of respondents up to a high of **26.76%** for those aged 65+, however the trend only exists for those who indicated that they are very satisfied.

The trend does not appear to exist in relation to those who are somewhat satisfied. When somewhat satisfied and very satisfied are taken as a group, the highest proportions are found in the oldest and in the youngest age cohorts.



## 8.4 Satisfaction with working conditions in the arts by primary art form

Figure 8.4 Satisfaction with working conditions in the arts by art form

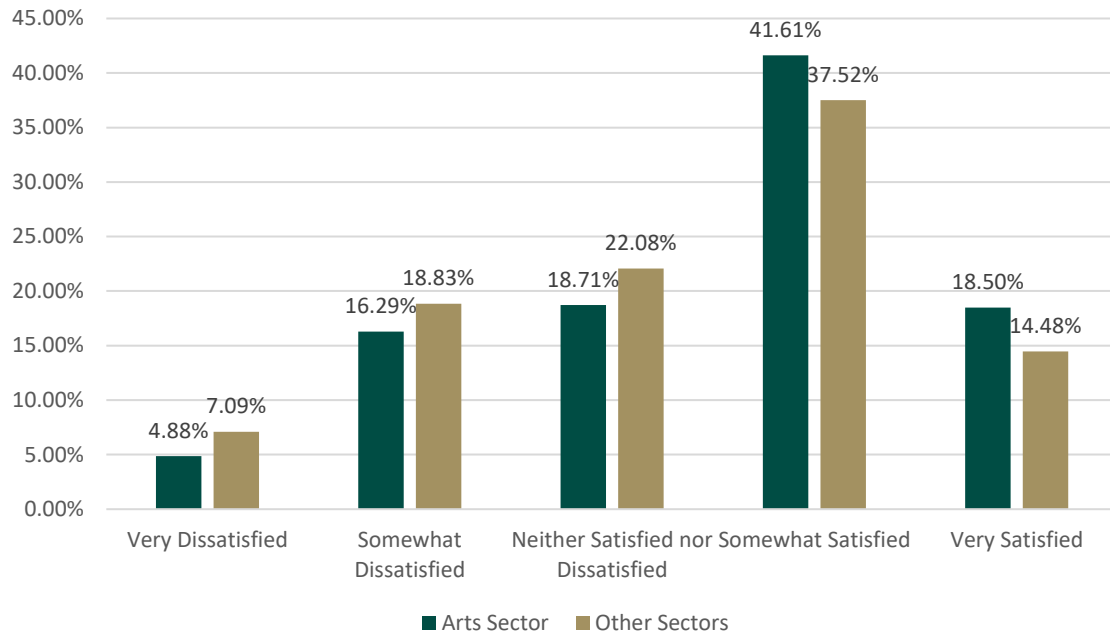


There are some disparities in relation to satisfaction with working conditions among the primary art forms of respondents; although all art forms have more respondents who reported being satisfied than dissatisfied. The highest overall satisfaction is seen among respondents whose primary art form is Theatre, with **almost 70%** indicating that they are either somewhat satisfied or very satisfied with their working conditions, followed by Traditional Arts (**68.57%**). When focusing only on those who said they were very satisfied, Film (**24.43%**) also saw a comparatively high proportion.

Dissatisfaction was highest for respondents whose primary art form is Visual Arts or Literature, with **one in four** respondents from these art forms indicating that they are at least somewhat dissatisfied.

## 8.5 Satisfaction gap between working conditions in the arts sector and working conditions in other sectors

Figure 8.5 Satisfaction with working conditions - comparison



Respondents who had worked in sectors other than the arts were also asked to indicate their level of satisfaction with their working conditions in other sectors. Comparing the results of this with satisfaction expressed for working conditions in the arts, we see a pattern emerge.

Dissatisfaction with working conditions was lower in the arts sector compared to working conditions in other sectors. Similarly, satisfaction with working conditions was higher in the arts sector than for working conditions in other sectors.

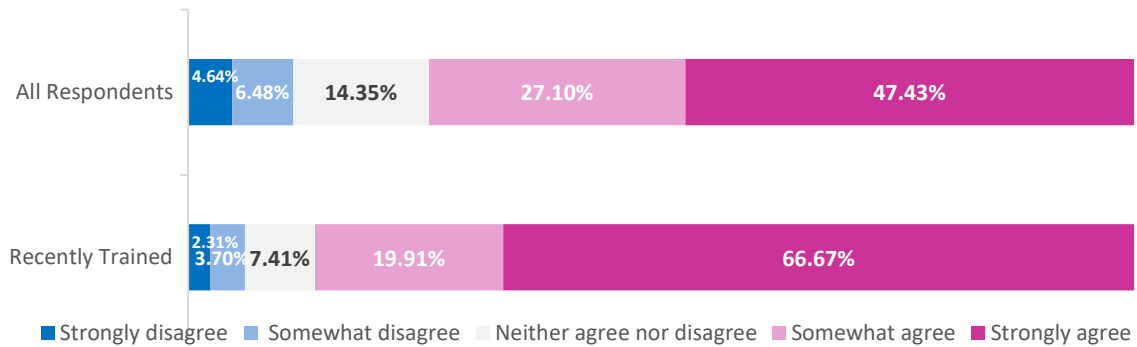
This indicates that artists and creative arts workers are more satisfied working in the arts sector than in other sectors.

## 9. Arts work perceptions

### 9.1 Pressure to seek employment outside the sector

#### 9.1.1 Overview

Figure 9.1.1 Pressure to seek employment outside the sector

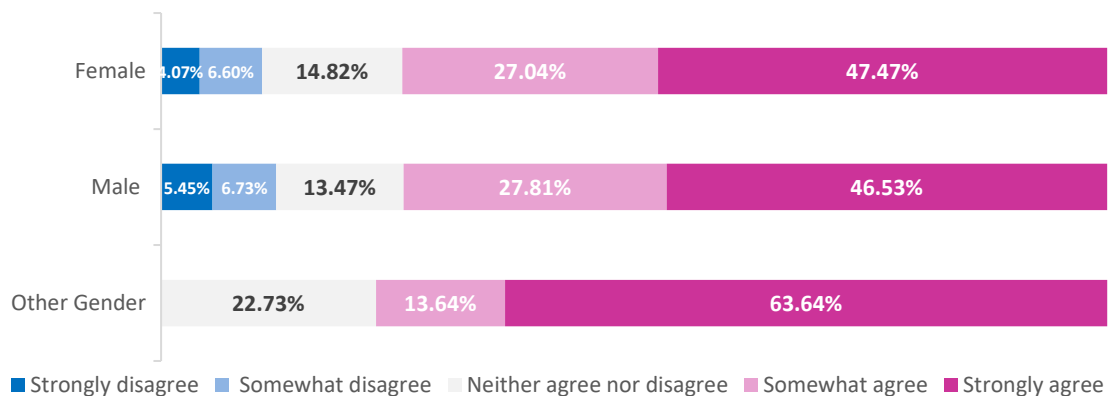


A very high proportion of respondents indicated that they agreed with the statement “I am under pressure to seek employment outside of the artistic or creative sectors” with **74.53%** or **almost three quarters of respondents** indicating that they either somewhat agreed or strongly agreed with that statement.

This figure was even higher among respondents who were recently trained, at **86.58%**. Additionally, **two thirds** of respondents in this category strongly agreed with the statement.

#### 9.1.2 Gender

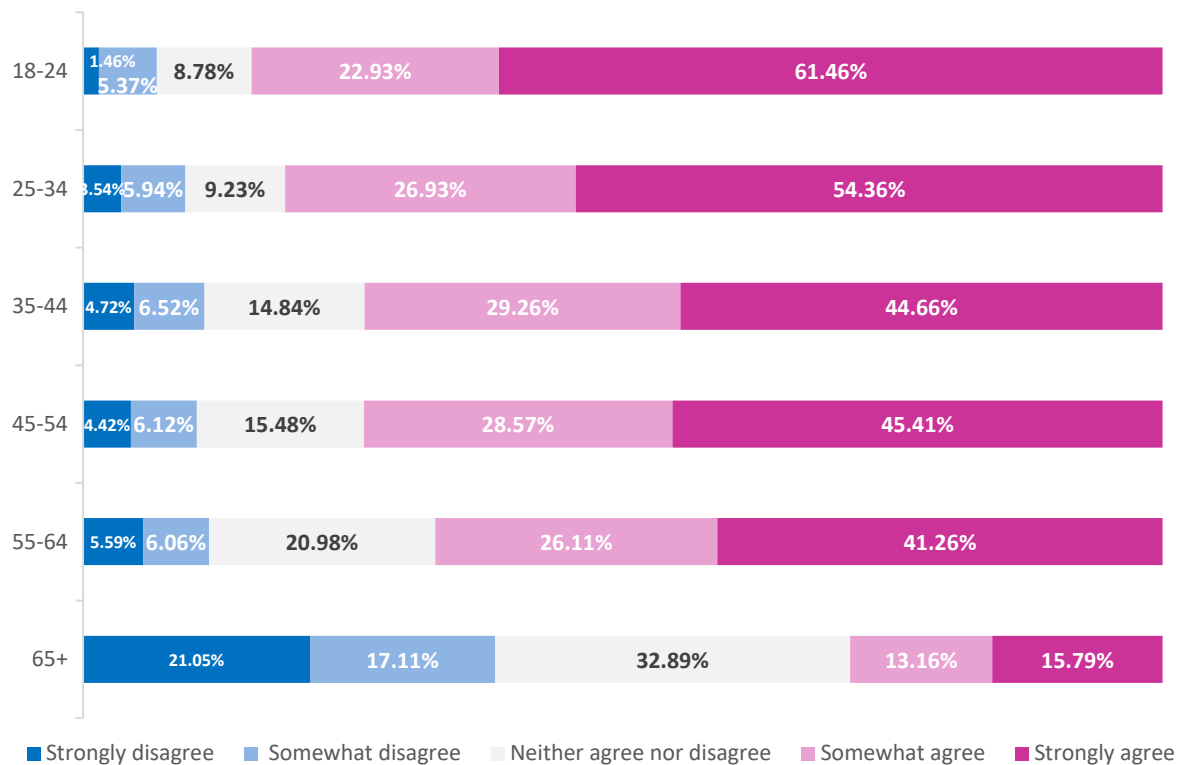
Figure 9.1.2 Pressure to seek employment outside the sector by gender



In relation to gender, responses were broadly similar for those who reported either female or male as their gender, however a far greater number of people who reported a gender other than male or female strongly agreed with the statement, and nobody from this group disagreed.

### 9.1.3 Age

Figure 9.1.3 Pressure to seek employment outside the sector by age



Looking at this topic across age bands, it becomes clear that there is some relationship between the number of people who agree that they are under pressure to seek employment outside of the arts, and age. The youngest cohort feel the strongest pressure to leave the arts sector, with **84.39%** of those aged between 18 and 24 reporting so.

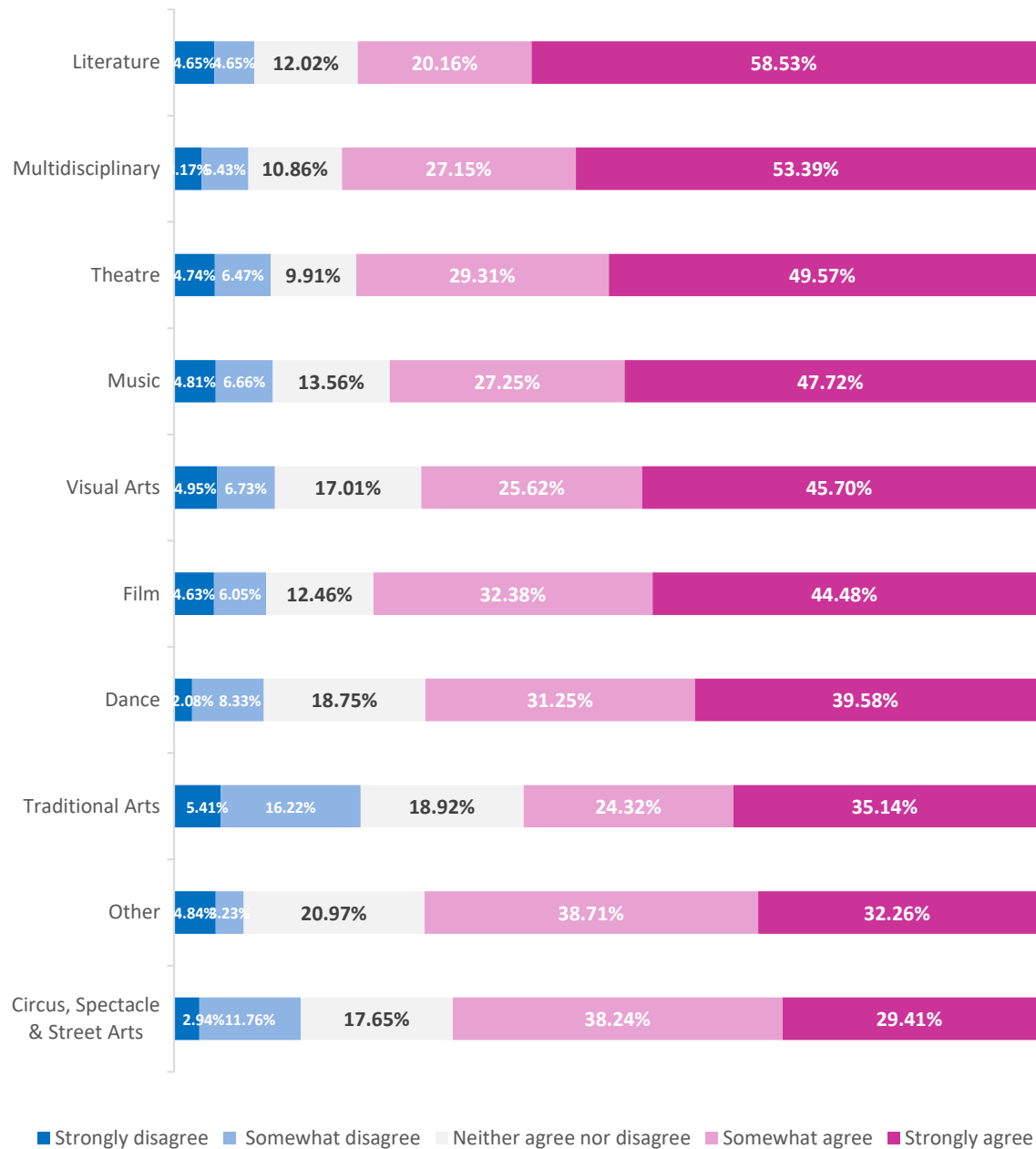
The number of people agreeing with the statement diminishes as age increases; but still more than two thirds of 55-64 year olds agree with the statement that they are under pressure to pursue employment outside of the sector.

The 65+ age group presents a significant step-change compared to other age groups. This age group has the lowest amount of people agreeing with the statement, at **28.95%**, as well as the highest number of people disagreeing with the statement at **38.16%**. The reduced pressure to seek employment in other sectors for this age group may be due to this age group encompassing a group

which traditionally does not form a large proportion of the working population, and may be in receipt of a pension.

### 9.1.4 Art form

Figure 9.1.4 Pressure to seek employment outside the sector by art form

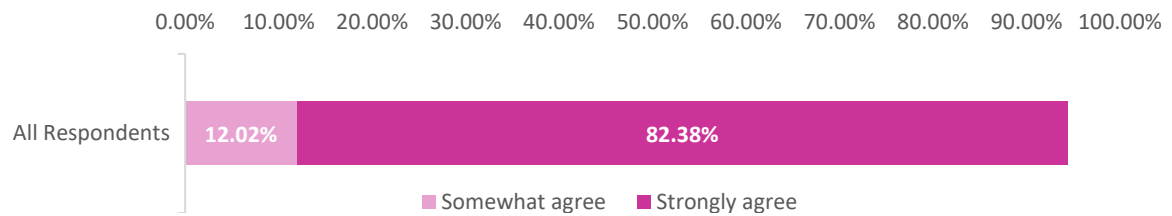


Across all art forms the proportion of respondents who agreed with the statement vastly outnumbered the proportions who disagreed with the statement. It is clear that a significant

proportion of artists and creative arts workers within all art forms agree that they are under pressure to seek employment outside of the artistic or creative sectors.

## 9.2 I believe that I will always be engaged in artistic or creative work

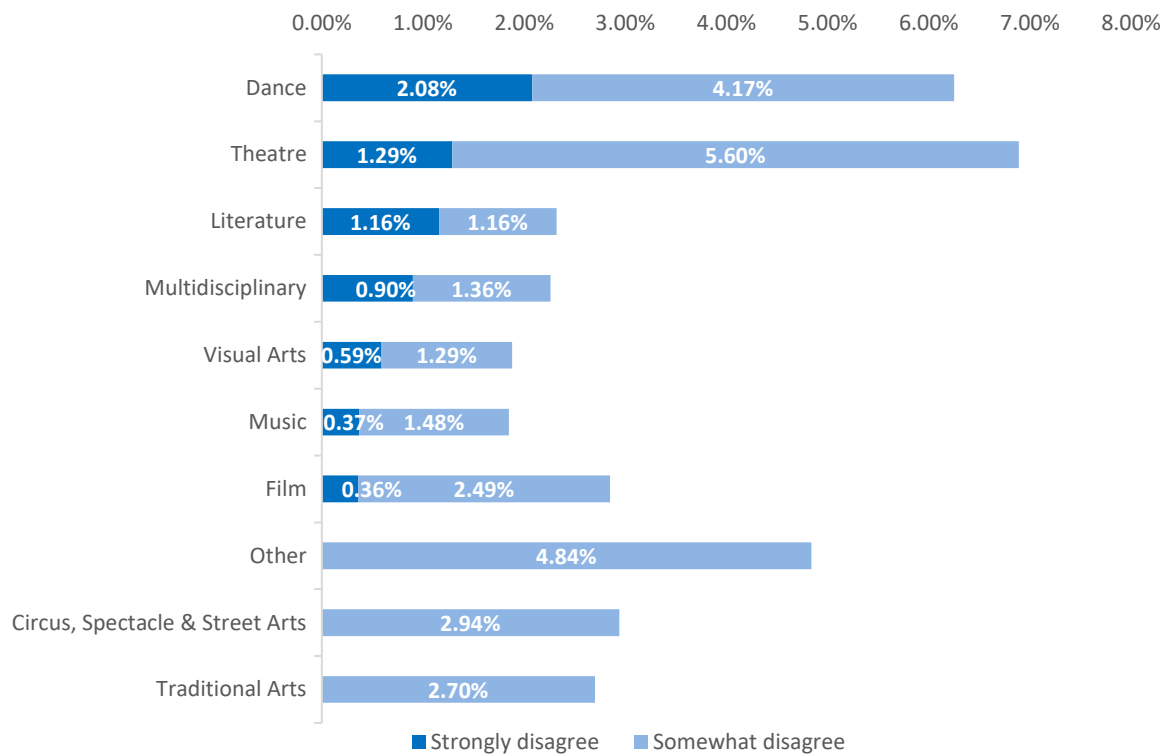
Figure 9.2.1 I believe that I will always be engaged in artistic or creative work



Respondents of all types were near-universal in agreeing with the statement “I believe that I will always be engaged in artistic or creative work”, with **94.4%** of respondents agreeing with this statement.

Regardless of the gender of respondent or whether they were an artist, creative arts workers, or someone who was recently trained, the number of people who disagreed with the statement in all cases was fewer than **4%**.

Figure 9.2.2 I believe that I will always be engaged in artistic or creative work by art form

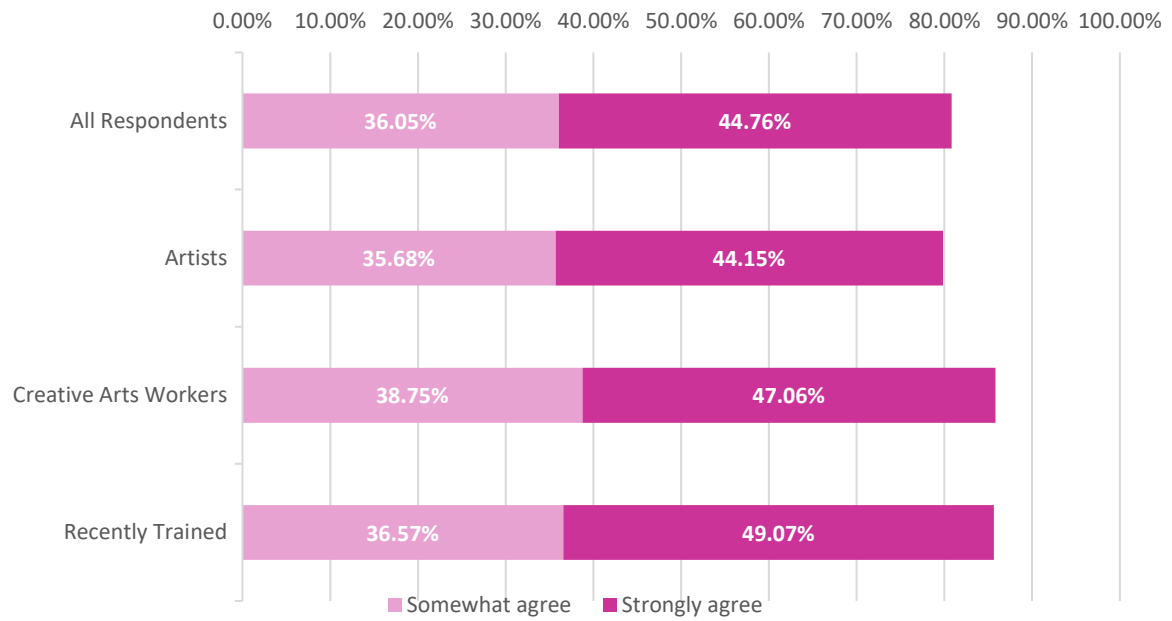


The proportion of respondents agreeing with the statement is universally high, with only some small disparities across art forms in relation to the number of people who disagreed with the statement. The chart above provides an overview of the number of people who disagreed with the statement by art form. Even for the art form with the highest proportion of people who disagreed with the statement that they will always be engaged in creative or artistic work, Theatre, this figure was **fewer than 7%** of respondents.

### 9.3 I feel that I have to take on any work that is offered to me in my career as an artist or creative arts worker

#### 9.3.1 Overview

Figure 9.3.1 I feel that I have to take on any work that is offered by stream



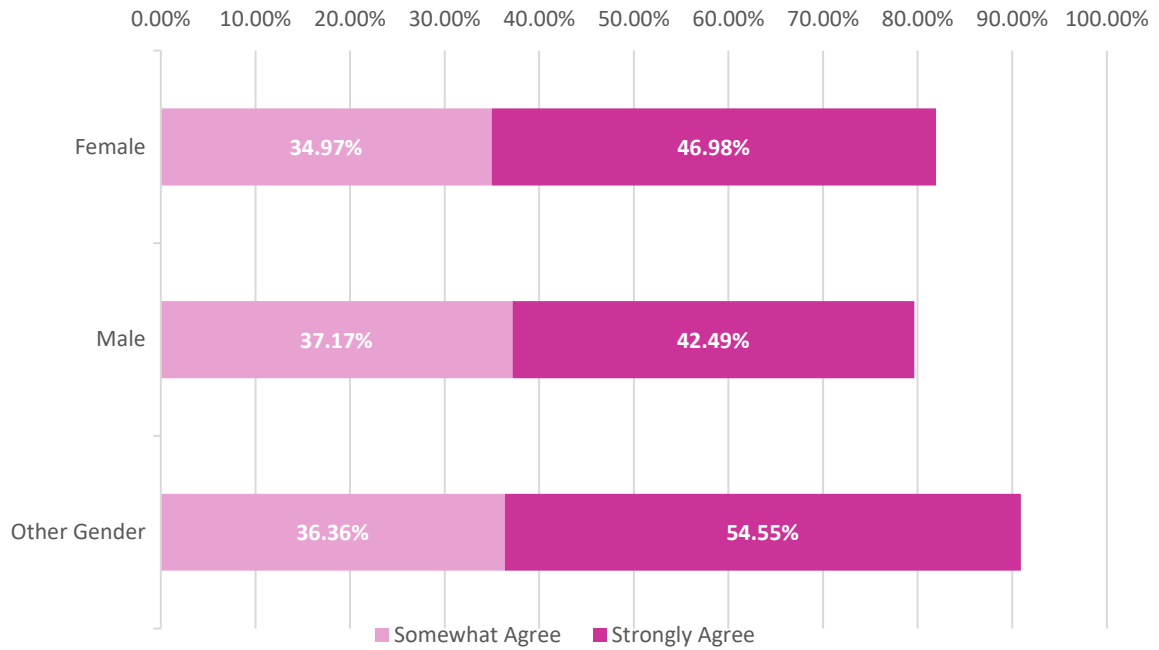
Overall, **80.81%** of respondents agreed with the statement “I feel that I have to take on any work that is offered to me in my career as an artist or creative arts worker”. This may indicate a large majority of people in the sector do not have a high level of agency to be able to choose the work that they would like to take on in their artistic or creative practice.

The figure was higher for creative arts workers, at **85.81%**, and similarly high for those who were recently trained, at **85.64%**.



### 9.3.2 Gender

Figure 9.3.2 I feel that I have to take on any work that is offered by gender

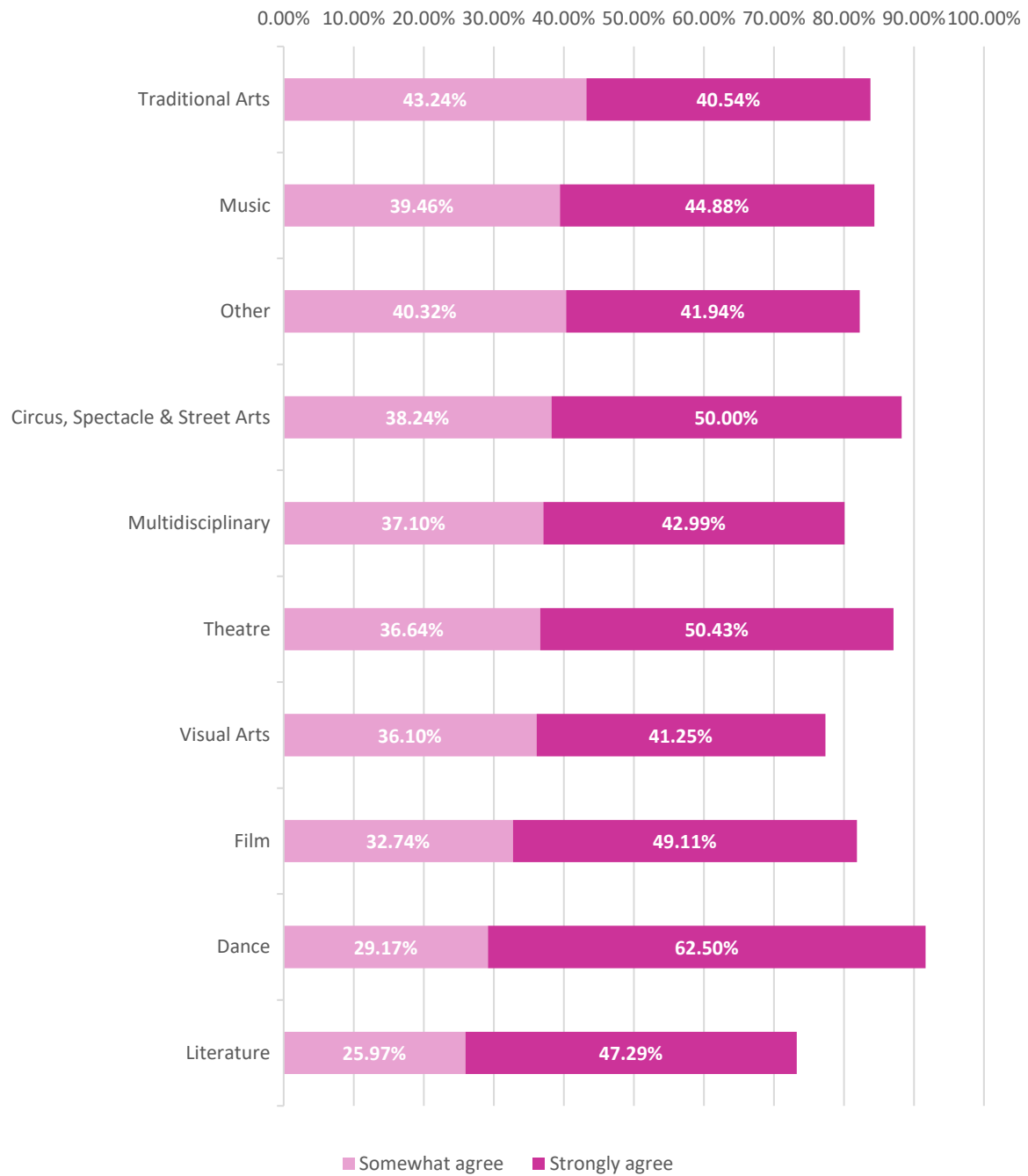


Over 90% of those who reported a gender other than male or female agreed with this statement.

The figures for those who disagreed are not shown in the chart above, but 7.74% of females disagreed with the statement while 10.1% of males disagreed, indicating that it was 30% more likely for males to disagree that they felt they had to take on any work offered to them compared to females. 6.82% of those who reported a gender other than male or female disagreed with the statement.

### 9.3.3 Art form

Figure 9.3.3 I feel that I have to take on any work that is offered by art form

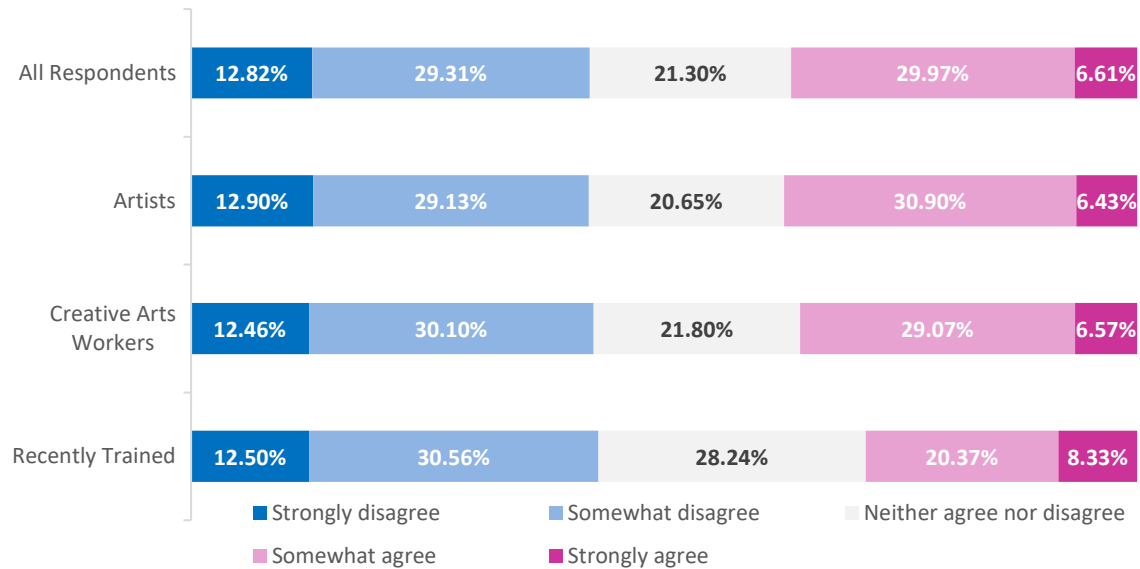


At least 73% of people in each art form agreed that they felt they have to take on any work that is offered to them, around 3 out of every 4 respondents at the lower end of the scale. The art form with the highest proportion of respondents indicating that they agree with this statement was Dance, at 91.67%.

## 9.4 I feel that I am able to negotiate a good price for my work, contracts and commissions

### 9.4.1 Overview

Figure 9.4.1 I feel that I am able to negotiate a good price by stream

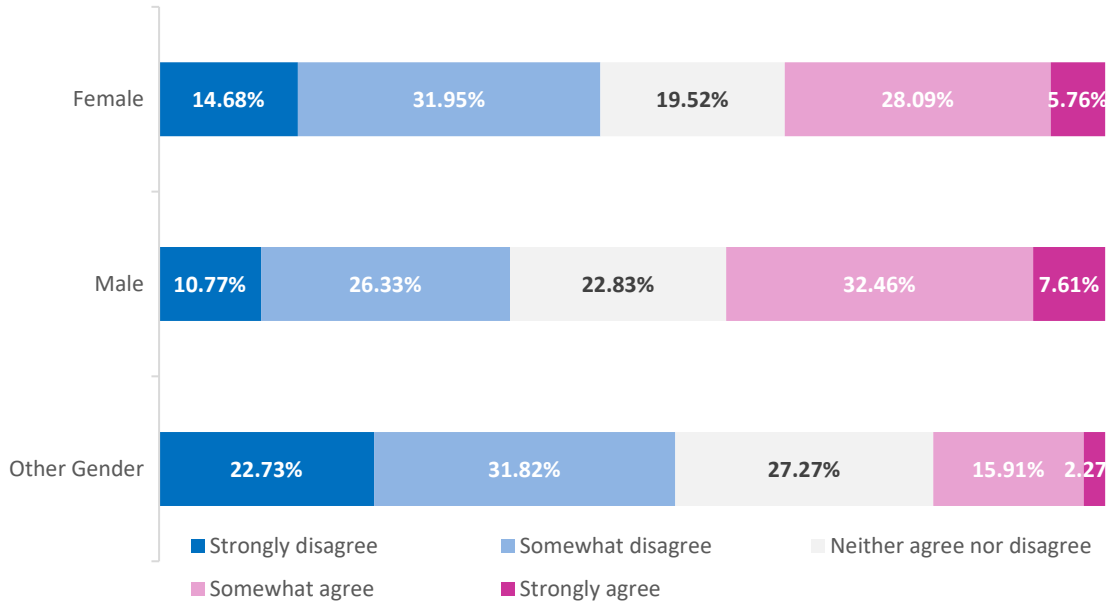


Of the respondents (**36.58%**) agreed that they are able to negotiate a good price for their work, slightly more than a third of respondents. Respondents who were recently trained were less likely to agree with the statement, at **28.7%**.

Respondents of all types were similarly likely to disagree with the statement “I feel that I am able to negotiate a good price for my work, contracts and commissions”, with **42-43%** of respondents disagreeing with the statement, indicating that there is a significant proportion of those who make up the sector who do not feel as though they can negotiate a good price for their work.

## 9.4.2 Gender

Figure 9.4.2 I feel that I am able to negotiate a good price by gender

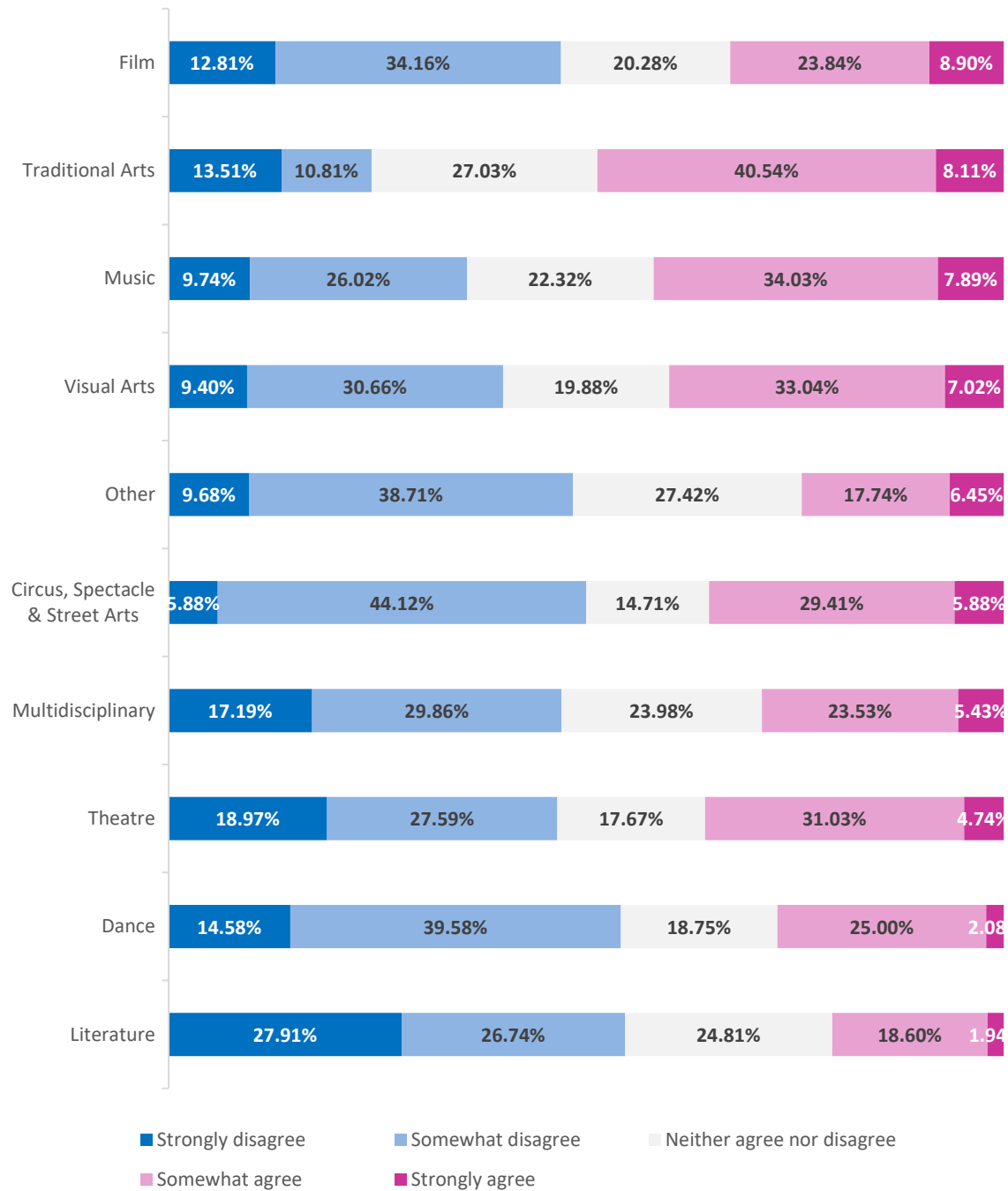


There is a disparity among genders in relation to this statement. Respondents who reported their gender as male were **18% more likely** than their female counterparts to agree that they feel they are able to negotiate a good price for their work, contracts and commissions. Similarly, respondents who reported their gender as female were **26% more likely** to disagree with the statement than their male counterparts.

Those who reported a gender other than male or female reported the lowest proportion of people agreeing with the statement and the highest proportion of people disagreeing with the statement, indicating that this group feel least confident in their ability to negotiate a good price for their work.

### 9.4.3 Art form

Figure 9.4.3 I feel that I am able to negotiate a good price by art form



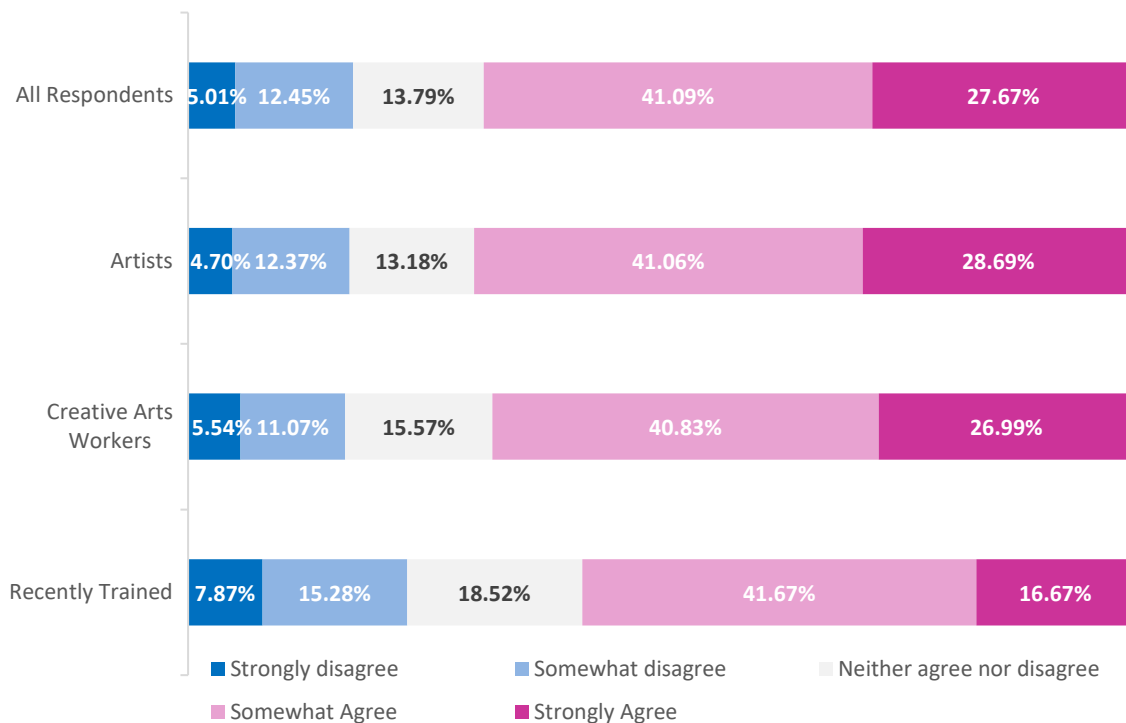
There is also disparity among art forms in relation to this statement, which are presented in the chart above.

Of all the reported primary art forms of respondents, only Music and Traditional Arts had more people who agreed with the statement than who disagreed. This was surprising given the high proportion of unpaid work being undertaken in the Music sector, discussed earlier in Section 5.4.

## 9.5 I have a strong network of fellow artists/creative arts workers to rely on professionally, collaborate with or learn from.

### 9.5.1 Overview

Figure 9.5.1 I have a strong network of fellow artists/creative arts workers to rely on professionally

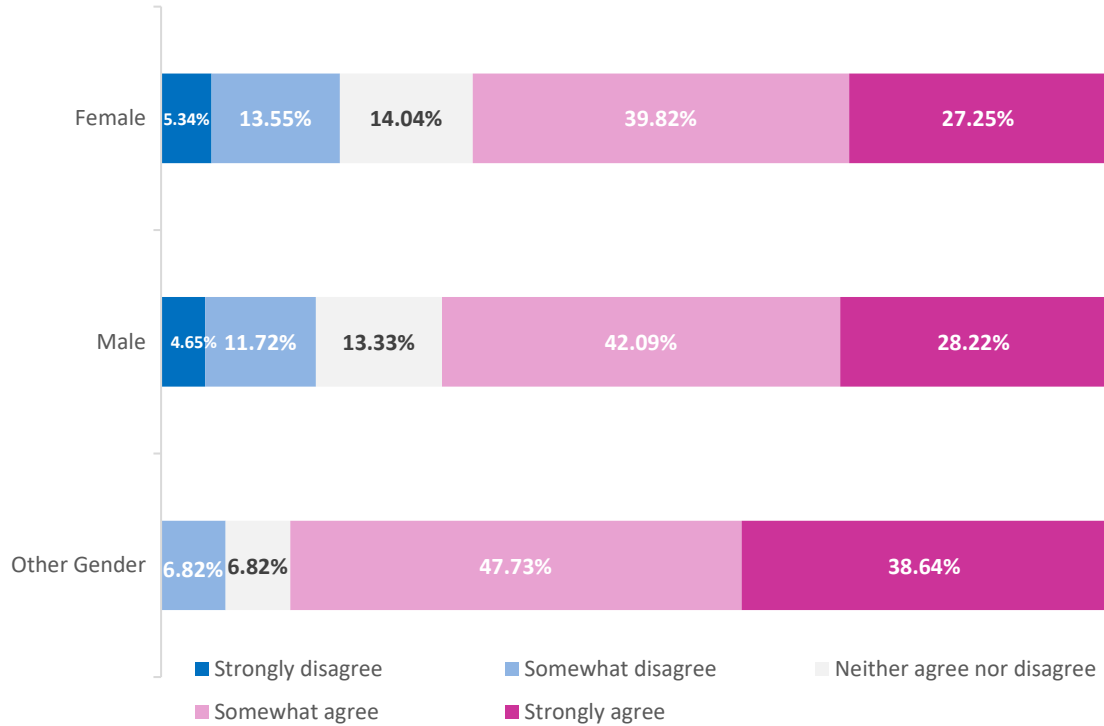


**68.76%** of all respondents agreed with the statement “I have a strong network of fellow artists/creative arts workers to rely on professionally, collaborate with or learn from”, with **17.46%** of respondents disagreeing.

The figures were similar for artists and creative arts workers, but respondents who were recently trained had a lower proportion of people who agreed, at **58.34%**, and a higher proportion of people who disagreed, at **23.15%**.

## 9.5.2 Gender

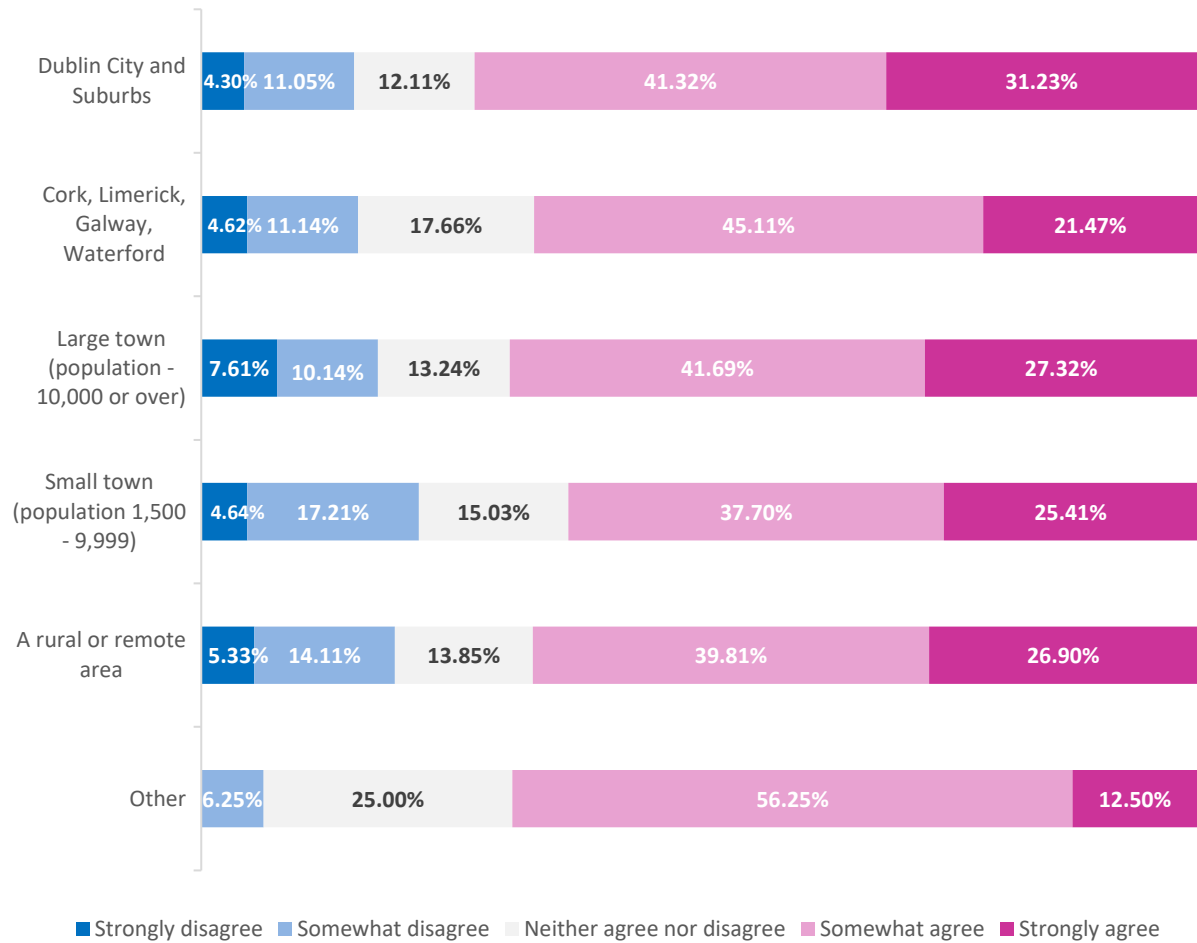
Figure 9.5.2 I have a strong network of fellow artists/creative arts workers to rely on professionally by gender



There is a significant difference in respect of those who reported a gender other than male or female, with **86.37%** of respondents in this category agreeing that they have a strong network of fellow artists/creative arts workers to rely on professionally, collaborate with or learn from. Nobody from this category reported that they strongly disagree with the statement, in contrast to male and female genders, which both reported circa **5%** of people strongly disagreeing with the statement.

### 9.5.3 Settlement type

Figure 9.5.3 I have a strong network of fellow artists/creative arts workers to rely on professionally by location



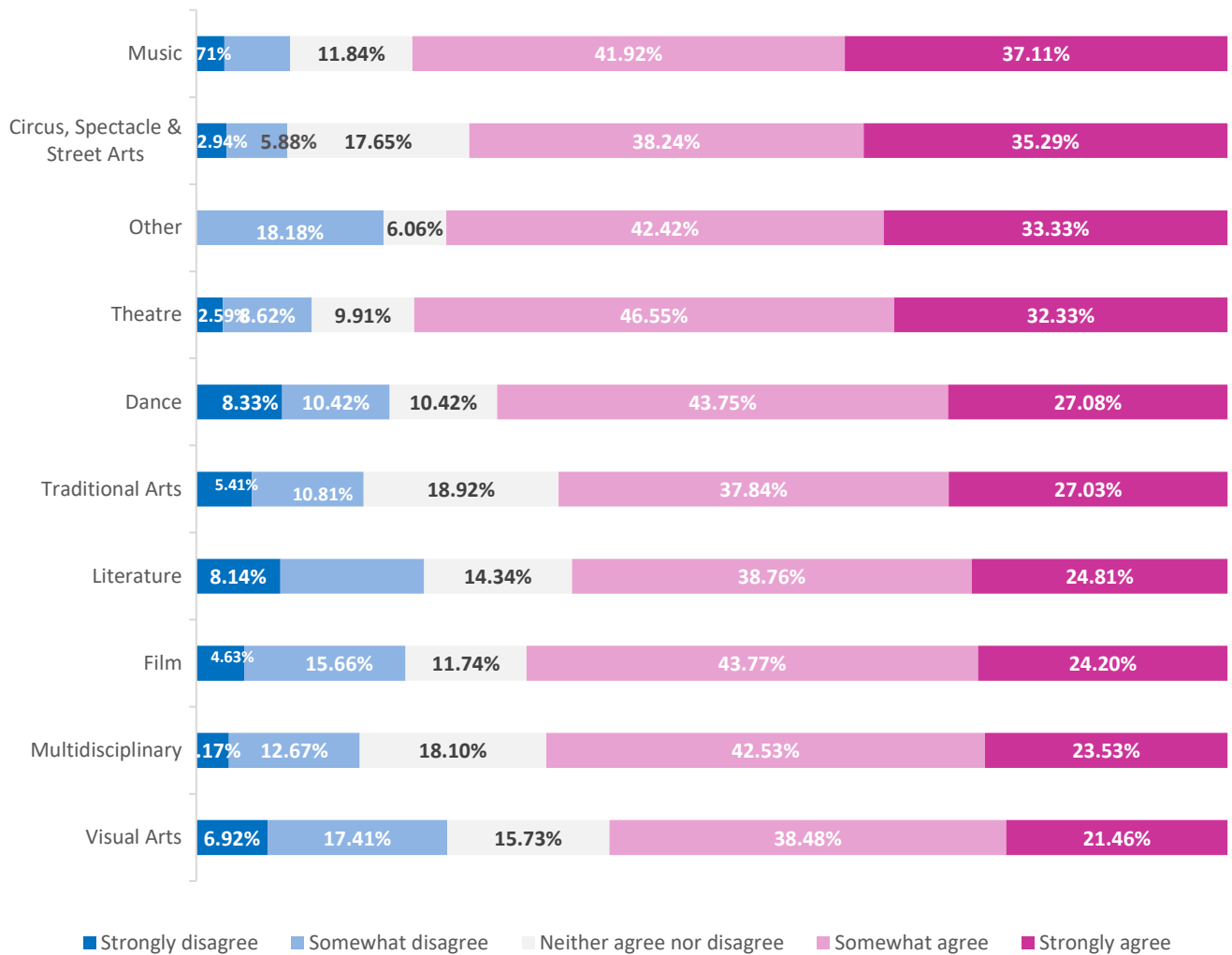
Respondents based in Dublin City and Suburbs were most likely to agree that they have a strong network of fellow artists/creative arts workers to rely on professionally, collaborate with or learn from, with **72.55%** of respondents in this category agreeing with the statement. Large towns were the next highest settlement type, followed by rural or remote areas and cities other than Dublin.

Small towns were the settlement type with the lowest proportion of respondents agreeing with the statement, at **63.11%** and the highest proportion of respondents disagreeing with the statement at **21.85%**. Rural and remote areas appear to outperform small towns in terms of the professional networks within the sector.



### 9.5.4 Art form

Figure 9.5.4 I have a strong network of fellow artists/creative arts workers to rely on professionally by art form



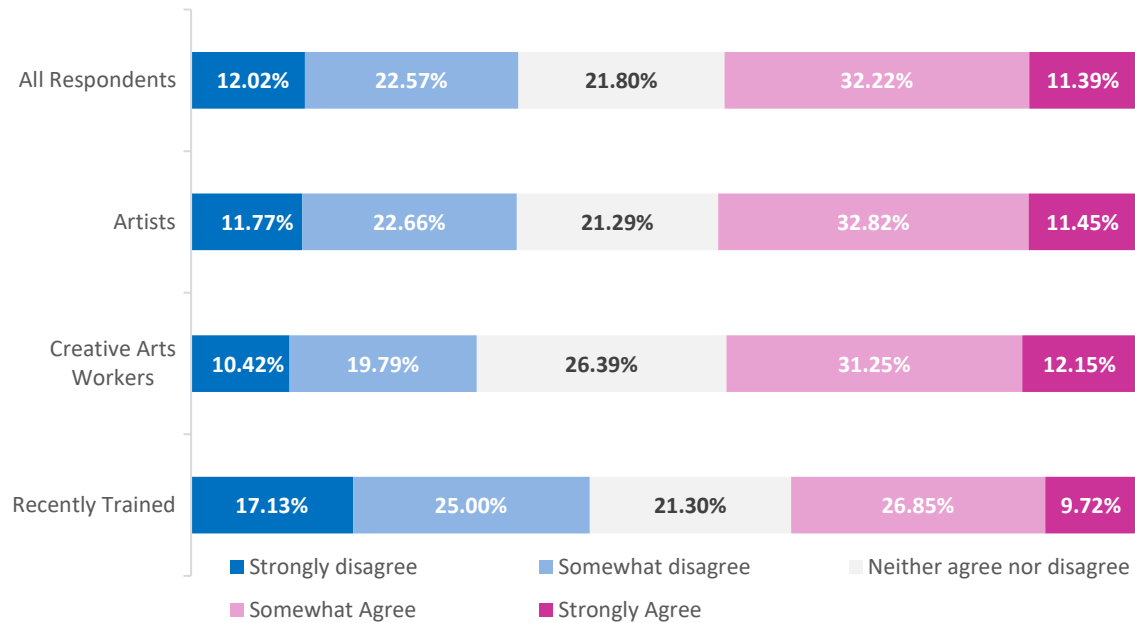
The number of people who agreed with the statement that they have a strong network of fellow artists/creative arts workers to rely on professionally, collaborate with or learn from appears to differ between art forms.

Although a majority of respondents from each art form agreed with the statement, the art forms with the highest proportions of respondents agreeing with the statement were Music (79.03%) and Theatre (78.88%). The art forms with the lowest proportion of people agreeing were Visual Arts (59.94%) and Literature (63.52%).

## 9.6 I can sustain my arts career in Ireland

### 9.6.1 Overview

Figure 9.6.1 I can sustain my arts career in Ireland by stream



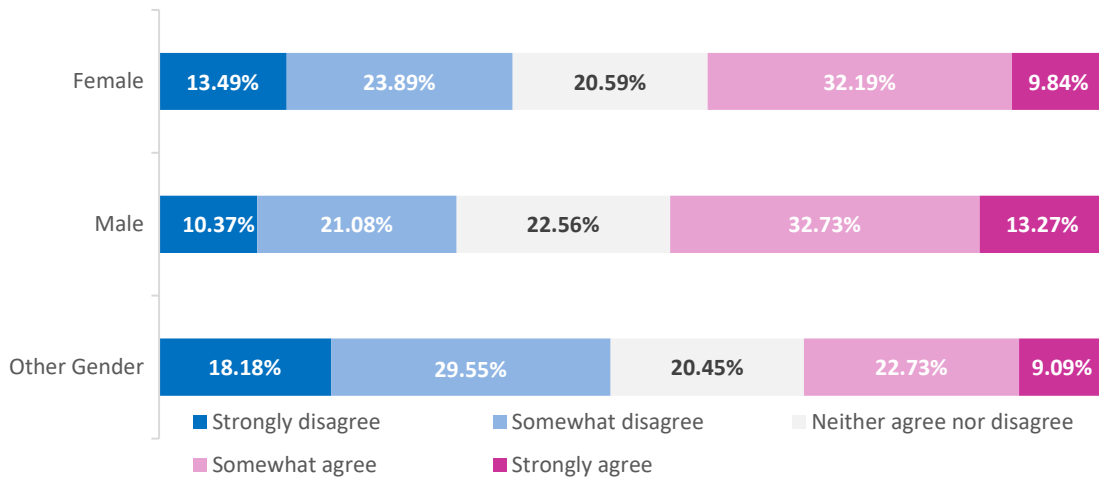
Fewer than half of all respondents agreed that they believed that they can sustain their career as an artist or creative arts worker here in Ireland, with **43.61%** of people agreeing with the statement.

The proportions of people agreeing with the statement were similar among artists and creative arts workers, although creative arts workers were more likely to disagree with the statement than artists were, with **30.21%** of creative arts workers disagreeing and **34.43%** of artists disagreeing.

Respondents who were recently trained had the highest proportion of people who disagreed that they believe that they can sustain their career in Ireland, at **42.13%**, which indicates that those at the outset of their career may be less optimistic about their career prospects in Ireland. This cohort also had the lowest proportion of people agreeing with the statement, and are the only group where more people disagreed than agreed with the statement.

### 9.6.2 Gender

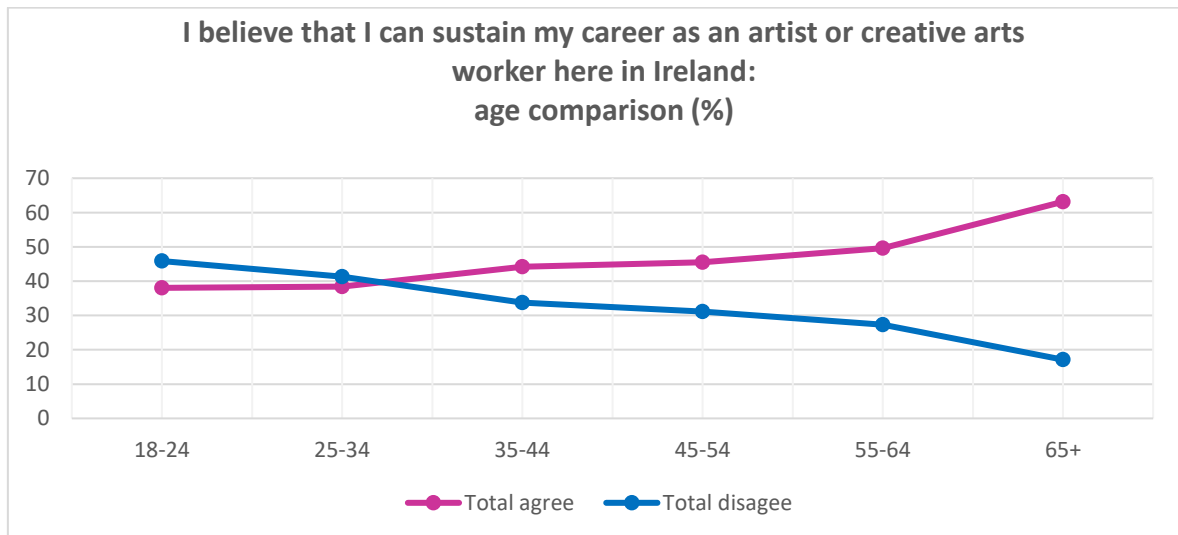
Figure 9.6.2 I can sustain my arts career in Ireland by gender



More than 13% of those who identified as male strongly agreed that they can sustain their career in Ireland, compared to 9.8% of those who reported their gender as female and 9% of those who reported another gender. Additionally, 47.73% of the latter cohort disagreed with the statement, making this the only grouping where the number of people who disagreed outnumbered those who agreed.

### 9.6.3 Age

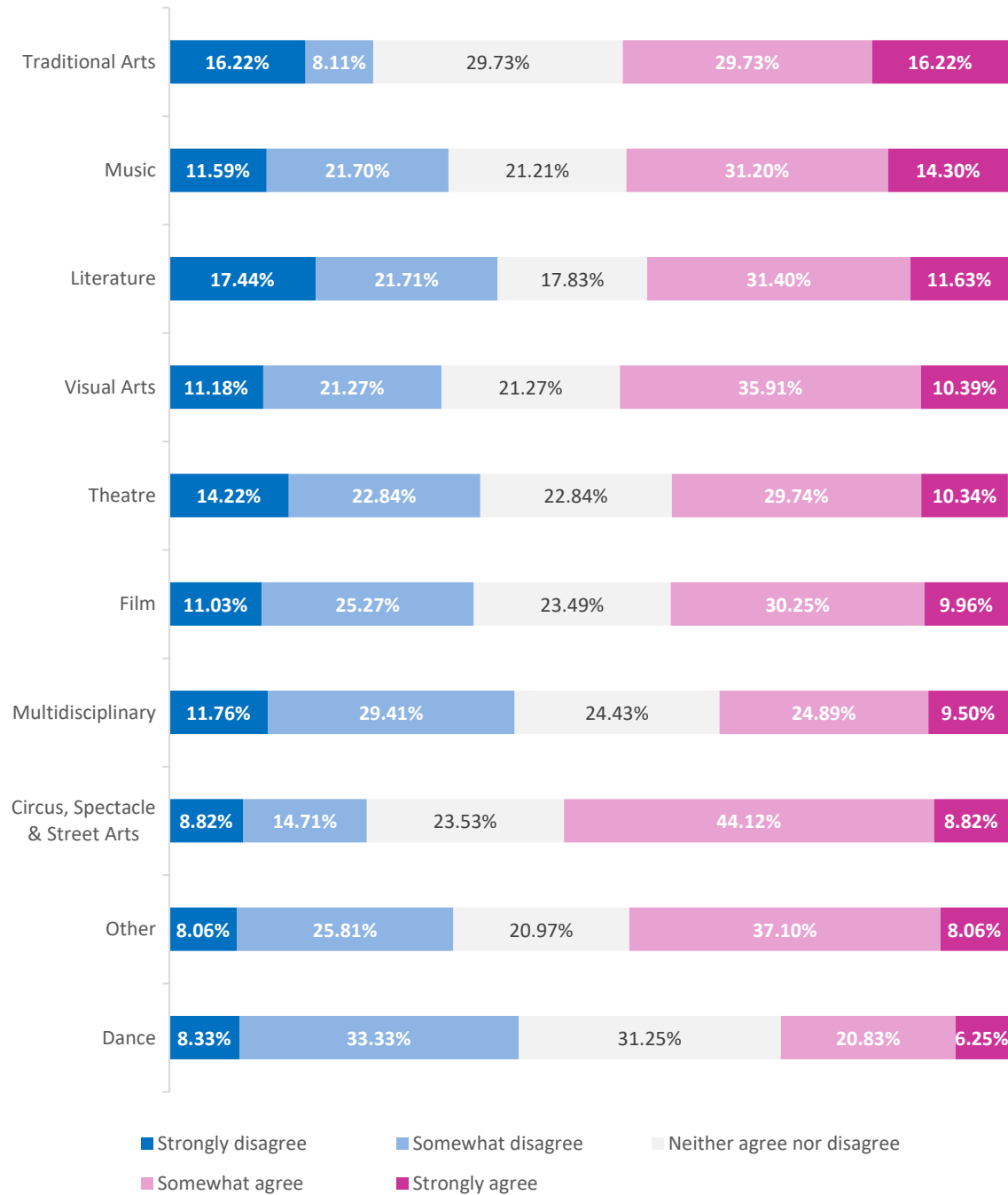
Figure 9.6.3 I can sustain my arts career in Ireland – age comparison



When responses to this statement are analysed in relation to age, we see that the number of people agreeing with the statement increases in tandem with the age of the respondent. The number of people disagreeing also reduces in a similar fashion.

#### 9.6.4 Art form

Figure 9.6.4 I can sustain my arts career in Ireland by art form



Those working in Circus, Spectacle & Street Arts, and art forms that fall into the Other category had the highest proportions of respondents agreeing that they believed they could sustain a career in Ireland.

The art forms that had the highest proportions of people disagreeing were Dance and Multidisciplinary.

# Annex I – Notes on Sample Selection and Data Collection

## Sample Selection

A random sampling technique was employed to select participants from within the cohort of the 8,209 eligible applicants to the Basic Income for the Arts pilot scheme in September 2022.

Given that there is no sufficient consensus on the scale of the arts sector, nor on where the boundary of what comprises the arts sector lies, precise data in relation to the scale and composition of the arts sector is difficult to ascertain.

The Basic Income for the Arts Research Team considers that this cohort of eligible applicants likely provides a representative sample of the composition of the arts sector in comparison to other available data sources. To address potential selection bias, efforts were made to maximise response rates in the sector, including large public information efforts and the use of arts representative organisation to inform the sector of the pilot's existence.

The sample of 2,997 individuals was selected using a statistical software package which allowed for the random selection from the overall cohort, using anonymised data, and in the presence of a representative of an independent company contracted to oversee and verify the selection process.

The selected sample was subsequently analysed by the Basic Income for the Arts Research Team to ensure that the demographic composition of the selected sample fell within expected ranges, based on the composition of the cohort of all applicants.

This large sample is likely to mitigate the potential biases in the selection of participants, and increase the generalisability of the findings. However, while this sample is substantial in size, it is important to note that without precise knowledge of the target population, the representativeness of the sample may be subject to uncertainties. Additionally, there may be a degree of self-selection bias in the sample, accounting for those who may have chosen not to apply to the Basic Income for the Arts pilot, and also for those who were selected but declined to participate. Self-selection bias may be more pronounced in the control group, given a reduced incentive to participate in the research programme. An analysis of the reasons provided by those who were selected but who subsequently declined to participate, showed that reasons given include: a reduced financial need, moving abroad, taking up full-time education, and deciding to leave the sector.

Despite a large initial sample, subsamples in respect of some art forms are comparatively small, given that these art forms comprise a much smaller proportion of the overall sector than other art forms. For this reason, statistics provided in respect to Architecture and Opera have been grouped together with Other. It is also worth noting that within the survey, participants are given the option to identify primarily as a practitioner in Traditional Arts (under art form). Traditional Arts is not provided for explicitly in the list of art forms in the Arts Act; it is a medium, method or style of practice within art forms such as music or literature.

Regardless of these limitations, the BIA research team is confident that the approach taken was the most prudent given the limitations within which the research took place, and appropriate caution has been exercised in interpreting the findings.

## Data Collection

The data for this study was collected through a comprehensive online survey administered to 2,997 participants as part of the Basic Income for the Arts pilot programme. The survey was administered through a bespoke online platform, wherein pilot participants log in and complete the survey at their convenience. This online platform provided for efficient data collection and ensured the privacy and confidentiality of the respondents, with the responses provided to the Basic Income for the Arts Research Team having been removed of personally identifying information such as names and addresses.

The survey instrument was designed by the BIA Research Team, drawing on desk research in relation to basic income schemes internationally, as well as prior research on the arts sector. The team also conducted research into the policy context of the arts sector and consulted with other Government Departments to ensure consistency with existing research and allow for meaningful comparisons to be made with the results of other survey research. In particular, consistency with questions common to the Census, the Survey on Income and Living Conditions, and the Arts Council definitions was pursued where possible.

The survey drafting process included a peer review process with colleagues from the Irish Government Economic and Evaluation Service (IGEES) to ensure the robustness of the instrument. Additionally, a final draft of the survey was reviewed by the Economic and Social Research Institute (ESRI).

The primary objective of the data collection was to capture a wide range of information related to the artists' demographics, income sources, spending habits, financial well-being, work and job quality, perceptions of the arts sector, time use, health and well-being, and experiences of discrimination.

The data collection period opened in October 2022, and participants were asked to respond based on their experiences and circumstances in the preceding six months. The data collection period extended until early January 2023 to allow for the receipt of responses from participants.

The following limitations should be acknowledged when interpreting the findings of this statistical release:

- The data collected for this study was based on a sample of 2,997 participants who **voluntarily chose to participate** in the Basic Income for the Arts pilot program. There therefore exists a potential for sampling bias, as the participants may not fully represent

the entire population of artists working in the arts sector. It is possible that those who chose to participate have different characteristics or experiences compared to non-participants, which could introduce some degree of bias in the results.

- The data collected relies on **self-reported information** provided by the participants. Self-reporting is subject to various biases, including recall bias and social desirability bias. Participants may have difficulty accurately recalling certain details or may provide responses that they perceive to be more socially acceptable, potentially leading to inaccurate or biased data. An additional consideration is in relation to the potential differences in responses for those who were assigned to either the treatment or control group of the research pilot.
- While efforts were made to obtain a **diverse and representative sample**, it is important to note that the findings of this study may not be fully generalisable to the entire arts sector or to other contexts. The characteristics and experiences of artists and creative arts workers can vary widely, and the specific circumstances of the BIA pilot programme may introduce unique factors that limit the generalisability of the findings.
- The data collection process relied on an online survey **administered through a bespoke survey platform**, and applying to participate in the scheme required the use of an online application system. Together, these may have a potential selection bias impact although accommodations were made to allow participants to fill out the application process and subsequent survey by phone where needed. It is possible that artists who are less technologically inclined or have limited internet access may be underrepresented in the sample, which could impact the representativeness of the findings.
- The data collection period was limited to a **specific time frame**, asking participants to report on their experiences and circumstances in the preceding six months. This time constraint may introduce some limitations, as artists' situations and conditions can vary over time and work in the sector is often sporadic or seasonal.

Despite any potential limitations, the Basic Income for the Arts Research Team is confident that findings of this study provide valuable insights into the experiences of artists and creative arts workers in Ireland.