Making a Living From the Arts in Ireland?: a Summary of Data on Irish Graduates/Artists

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Making a Living from the Arts in Ireland?

A summary of data on Irish graduates/artists

Dr Ellen Hazelkorn
ELIA Seminar: Employability in the Arts
Dublin Institute of Technology
3 November 2000
Five key questions...

• Who?
• What?
• Where?
• When?
• How?
Sources:

• First Destination of Award Recipients in Higher Education: HEA
• Agency/industry/government reports: Enterprise Ireland, IBEC, Temple Bar Properties
• Artists Association of Ireland/Arts Council
• Census returns/FAS
Who? Reconsidering definitions ...

- ‘Established Arts’ (visual art, design, crafts, theatre, music, etc.)
- ‘Cultural/Creative Industries’ (established arts in a commercial environment)
Established arts in a commercial environment ...

‘Those activities which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property.’
Cultural/Creative Industries ...

Advertising, architecture, art, crafts, design, fashion, film, interactive leisure software, music, the performing arts, publishing, software, television and radio in a close inter-relationship with tourism, hospitality, museums, galleries and the heritage sector.
Irish Cultural/Creative Industries ...

- Cultural industries: film, TV, printing/publishing, music, theatre, dance, design, visual arts, museums, etc. (1994)
- Content sector: companies/businesses that aggregate music, audio-visual and information/data services using digital delivery technology and skills (1996)
- Multimedia Sector: content development, web design and associated services, Internet service providers, multimedia hardware manufacture (1997)
- ICTs: software development and applications (1998)
- Entertainment Support Services: film, TV, music, sports, drama, hospitality (1999)
Cultural/Creative employment ...

- 1994  *Cultural Industries*   20,000fte   £387m
- 1995  *Audio-Visual Industry*  675fte   NA
- 1996  ‘Content sector’        30,000fte   £1b
- 1997  *ICTs*                   68,200fte   NA
- 1997  *Multimedia Sector*     2,230fte   NA
- 1997  *Film & TV Industry*    4,000fte   £32m
- 1999  *Entertainment Industries*  7,000fte   £1.35b
- 2000  *Aosdána* (visual, literature, music)   175
FÁS/ESRI: forecasts to 2005

- 1997 = 8,300 (1.7% of workforce)
- 2005 = 35% - 42% increase in personal services/associated professionals
  - Potters/glass formers
  - Interior designers
  - Broadcasting operators
  - Photographers/cameramen
  - Painters/sculptors
  - Industrial designers
  - Actors, entertainers, musicians
What? Employment/experiences...

- Self-employed or freelance
- Part-time contracts or casual employment
- Full-time, fixed contracts
- Full-time, salaried, waged
- Further education/training
## DIT graduates, 1999

<table>
<thead>
<tr>
<th>Field</th>
<th>Educat’n</th>
<th>FT</th>
<th>PT</th>
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<td></td>
<td>%</td>
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<tr>
<td>Film/Broadcasting</td>
<td>7.6</td>
<td>61.5</td>
<td>7.6</td>
<td>23.0</td>
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<td>Journalism</td>
<td>--------</td>
<td>72.7</td>
<td>18.2</td>
<td>9.1</td>
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<tr>
<td>Music Education</td>
<td>33.3</td>
<td>50.0</td>
<td>16.7</td>
<td>--------</td>
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<tr>
<td>Visual Communicat’n</td>
<td>4.0</td>
<td>80.0</td>
<td>-----</td>
<td>16.0</td>
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</table>
Sporadic employment and small company size:

- Hides the true distinction between full-time and part-time, permanent and contract or freelance employment
- Requires flexibility and multi-skilling
- Lack of security, poor pay and profit levels, inadequate training, and the lack of a clear career path
- Inadequate recognition of rights and benefits
- ‘the hidden subsidy: low pay/no pay’ - Arts Council
Where graduates are employed often depends upon their discipline ...

- Homework
- Self-employed
- Freelance
- Casual employment
- SMEs
- Organisations < 10 employees
‘Entertainment sector’

• Total turnover = £1.35b
• 600 small to medium companies
• 7,000 fte jobs - estimated to rise to over 14,000 fte by 2003
• Over 3,000 venues where music is regularly performed
• Music industry in Ireland has a sectoral value of £245m
Music employment, 1993

- Composers: 500-1000 fte
- Publishers: 50 fte
- Performers: 5500-1250 fte
- Live Performance Support: 500 fte

Source: Clancy/Twomey, 1997
Multimedia employment, 2000...

= rise of 80% 1997-2000

- Localization 570
- Internet Service Providers 320
- Multimedia Hardware Manufacturers 910
- **Content Development/Web services** 2140
  animators, graphic designers, scriptwriters, etc.

Source: Farrell Grant Sparks, 1997
Multimedia by company size...

- Content Development, web design, associated services
  113 companies: 60 @ 3 employees each

- Internet Providers
  7 companies: 2 @ 30 employees each

- Multimedia Hardware
  10 companies: 2 @ 100 employees each

Source: Farrell Grant Sparks, 1997
Audio-visual industry...

‘the vast majority of the independent production sector is a one or two person [‘kitchen-table’] operation …’

- 84 per cent of production and facilities houses employ ten or less;
- 69 per cent five or less people

Source: Statcom/Hazelkorn, 1995, 1997
When ... is gender an issue?

- Discipline choice
- Industry/sector
- Role within company
- Career opportunities and expectations
- Salary and promotion
Gender switch[ing]' & `velvet’/`pink collar' ghettos

• Female participation is growing rapidly in public relations, advertising, magazine publishing, radio, arts administration...

• Recruitment, pay, promotion career structure/management are gender-sensitive
Audio-visual industry ...

<table>
<thead>
<tr>
<th></th>
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<th>Females</th>
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<tr>
<td></td>
<td>%</td>
<td>%</td>
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<tr>
<td>Production Mgmt</td>
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<td>Production Support</td>
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<tr>
<td>Operational</td>
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</tbody>
</table>

Statcom, 1995
Sector prospects ...

• ‘In six years the Irish film sector has grown by over 3400% which is not bad for a cottage industry.’ (McWilliams, 1999)

• ‘Ireland enjoys a positive reputation within entertainment and boasts an impressive list of international success stories …This presents an opportunity for Ireland to establish itself as a leading centre for international support services of the future.’ (Enterprise Ireland, 1999)

• ‘A key objective will be to maximize the … potential of the cultural sector through trained personnel…’ (NDP, 2000)
How are artists/cultural workers surviving in the labour market?

- Companies often work on a project-to-project basis, ‘not employing anybody else until [there] are actually projects’.
- Recruitment is by word of mouth: ‘we just know where to get them, production managers tend to know where to get people.’
- ‘Continuity announcers, models, actors, singers, dancers, musicians, comedians, journalists, directors and producers … live on a fluctuating income … [and] find themselves hampered by their financial position’.
Factors influencing employment ...

- Irish economy vis-à-vis global economy
- Policy linking arts/culture, commerce, ICTs
- Size of individual firms
- Population size & demographic shifts
- Urban regeneration & consumer spending
- Educational opportunity/access
- Diverse opportunities in new and established art forms and across art forms/organizations
Education issues ...

- Structure of arts/media education:
  - Higher Education: Certificate, Diploma, Degree, Postgraduate
  - Further Education: Post-Leaving Certificate
  - Training/retraining courses
- Access, accreditation and credit transfer
- An education in an art form may no longer be a career move
- Fundamental change in marketplace/balance: undergraduate, postgraduate
Big gaps in our knowledge ...

- No agreed definition
- No aggregate of graduates/‘artists’
- No composite list of courses
- Limited tracking/concept of 1st destination
- Arts included within Arts/Social Sciences by HEA, and randomly by LFS
- Information uneven & comparisons difficult
- Individual artist information non-existent
- No comprehensive understanding of the cultural industries - as a sector, employer or employee
Research to be conducted ...

• Definition of cultural workers
• Comprehensive ‘head-count’ of artists/cultural workers
• Employment opportunities/conditions: full/part time
• Type of ‘employment: micro-business, homework, freelance/casual, arts organisations, related activities
• Levels of pay and career path opportunities
• Significance of multi-art form/organisational activity
• Skill acquisition/knowledge
• (Re)training/education experiences/opportunities
• Gender and disability issues
• Tracking study of selected graduates/artists
Summary ...

- Buoyancy in the cultural labour market tied to Irish economic growth/emergence of creative/cultural industries sector
- Working experience of Irish artists/cultural workers is often sporadic, under-paid, without a real career structure and under-recognised
- The arts/media remain an important avenue for student recruitment at higher education
- Diverse opportunities in new & emerging fields
Making a Living from the Arts in Ireland

• Big gaps in our knowledge: no comprehensive data, ltd. tracking or understanding of the cultural industry

• School to work initiatives: business modules, industry placement, internships, credit transfer, career guidance, dialogue with arts community

• Policy context: Dynamic cultural industry provides diverse opportunities in new & emerging fields; arts/media are important avenue for student recruitment at higher education