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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?

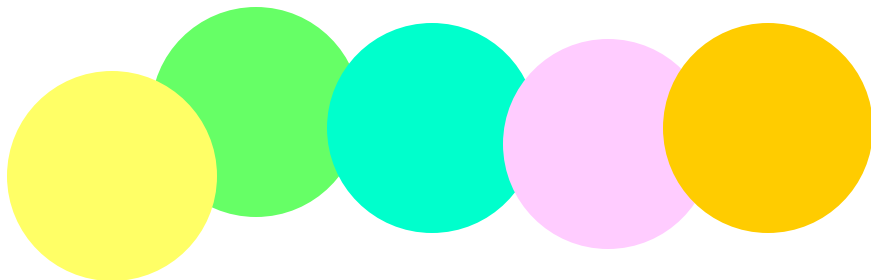


Sources:

- 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

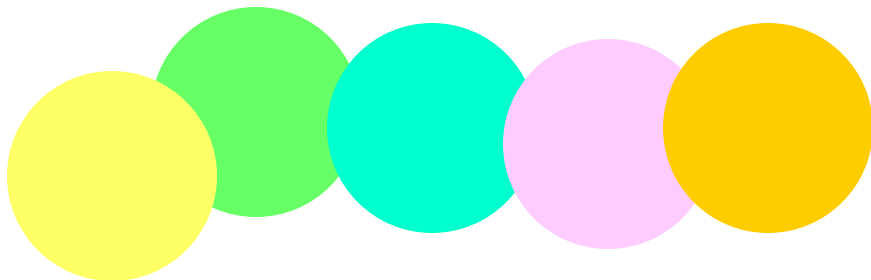
Who? Reconsidering definitions ...

- ‘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)
- Audio-visual sector: film and television (1994, 1999)
- 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) 175⁸

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

	Educat'n	FT	PT	No Job/NA
	%	%	%	%
Film/Broadcasting	7.6	61.5	7.6	23.0
Journalism	-----	72.7	18.2	9.1
Music Education	33.3	50.0	16.7	-----
Visual Communicat'n	4.0	80.0	-----	16.0

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
● <i>Content Development/Web services</i>	<i>2140</i>
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

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

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 ...

	Males %	Females %
● Production Mgmt	77	23
● Production Support	16	84
● Operational	83	17

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 mktplace/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