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

Ellen Hazelkorn
Dublin Institute of Technology, ellen.hazelkorn@dit.ie

Follow this and additional works at: http://arrow.dit.ie/cseroth
Part of the Educational Assessment, Evaluation, and Research Commons

Recommended Citation

This Presentation is brought to you for free and open access by the Centre for Social and Educational Research at ARROW@DIT. It has been accepted for inclusion in Other resources by an authorized administrator of ARROW@DIT. For more information, please contact yvonne.desmond@dit.ie, arrow.admin@dit.ie, brian.widdis@dit.ie.
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>
<th>No Job/NA</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td>%</td>
<td>%</td>
<td>%</td>
</tr>
<tr>
<td>Film/Broadcasting</td>
<td>7.6</td>
<td>61.5</td>
<td>7.6</td>
<td>23.0</td>
</tr>
<tr>
<td>Journalism</td>
<td>------</td>
<td>72.7</td>
<td>18.2</td>
<td>9.1</td>
</tr>
<tr>
<td>Music Education</td>
<td>33.3</td>
<td>50.0</td>
<td>16.7</td>
<td>--------</td>
</tr>
<tr>
<td>Visual Communicat’n</td>
<td>4.0</td>
<td>80.0</td>
<td>------</td>
<td>16.0</td>
</tr>
</tbody>
</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>Role</th>
<th>Males</th>
<th>Females</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production Mgmt</td>
<td>77</td>
<td>23</td>
</tr>
<tr>
<td>Production Support</td>
<td>16</td>
<td>84</td>
</tr>
<tr>
<td>Operational</td>
<td>83</td>
<td>17</td>
</tr>
</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
Big gaps in our knowledge: no comprehensive data, limited 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