

The Social, Economic, and Fiscal Status of the Visual Artist in Ireland 2016

Survey Findings [Republic of Ireland]

Noel Kelly
Chief Executive Officer / Director
Visual Artists Ireland
Tuesday, 08 March 2016

© 2016 Visual Artists Ireland All Rights Reserved

A Visual Artists Ireland Publication

Contents

1	Introduction	7
2	Executive Summary	8
2.1	Ireland	8
2.2	Arts Funding	8
2.3	Work & Life	9
2.4	Gender	10
2.5	Years as an Artist	10
2.6	Funding	10
2.7	Artists Payment Guidelines	10
2.8	Other	11
	Results	13
3	Ability to dedicate time to Art Practice	14
3.1	Other Work	16
4	Social Welfare	17
4.1	Comments (in Artists Own Words)	18
4.1.1	0 - 5 Years Experience	18
4.1.2	1 - 5 Years Experience	18
4.1.3	5 - 10 Years Experience	18
4.1.4	10 - 15 Years Experience	19
4.1.5	15 - 20 Years Experience	19
4.1.6	20 - 30 Years Experience	19
4.1.7	Over 30 Years Experience	19
5	Funding	20
5.1	Selected Comments (in Artists Own Words)	20
5.2	Gender	20
5.3	Years of Experience	22
5.4	Purpose	22
5.5	Importance	22
5.6	Sources	22
6	Incomes.....	23
7	The Impact of the Guidelines	25
7.1	Comments (in Artists Own Words)	25
7.1.1	The Support	25
7.1.2	The Concerns	26
8	Further Comments (in Artists Own Words).....	28
9	Case Studies.....	31
10	Social & Comparative Demographics	34
10.1	Gender	34
10.2	Age Group	34
10.3	Standard of Living	34

10.4	Accommodation	34
10.5	Challenges	34
10.6	Resident	35
10.7	Years as an Artist	35
11	Final Question	36

Table of Figures & Tables

Figure 1: Annual Budgets - DAHG & The Arts Council.....	8
Figure 2: Effects on Individual Artists Incomes	9
Figure 3: Income based on Experience	10
Table 1: Breakdown of work.....	14
Table 2: Breakdown of Work - Years Experience Breakdown	14
Table 3: Breakdown of Work - Gender Breakdown	14
Table 4: Breakdown of Work - Over 25 Hours	15
Table 5: Obstacles	15
Table 6: Obstacles - Gender Breakdown	15
Table 7: Obstacles - Years Experience Breakdown	15
Table 8: Other Work	16
Table 9: Social Welfare	17
Table 10: Social Welfare Response	17
Table 11: Social Welfare Gender Breakdown	17
Table 12: Social Welfare Response - Gender Breakdown	17
Table 13: Social Welfare - Years as Artist Breakdown	17
Table 14: Social Welfare Response - Years as Artist Breakdown	18
Table 15: Successful with Funding Bodies	20
Table 16: Funding Bodies - Reasons for not applying	20
Table 17: Successful with Funding Bodies - Gender Breakdown	21
Table 18: Successful with Funding Bodies - Years as Artist Breakdown	22
Table 19: Reasons for Applying for Funding	22
Table 20: Importance of Funding	22
Table 21: Sources of Information about Funding	22
Table 22: The Social Economic & Fiscal Status of the Visual Artist in Ireland	23
Table 23: The Social Economic & Fiscal Status of the Visual Artist in Ireland Statistical Breakdown	23
Table 24: Survey on Income and Living Conditions (SILC) CSO	24
Table 25: The Social Economic & Fiscal Status of the Visual Artist in Ireland - Gender	24
Table 26: The Social Economic & Fiscal Status of the Visual Artist in Ireland - Years as Artist	24
Table 28: Would you still choose to be a visual artist?	36

1 Introduction

The *Social, Economic, and Fiscal Status of the Visual Artist in Ireland* is a large-scale national survey of visual artists in Ireland. The survey is divided into two parts so that both the Republic of Ireland and Northern Ireland can be surveyed individually. Both surveys contain the same questions so that comparisons can be made - taking into consideration sterling differential.

The survey began in 2008, and has been repeated in 2011, 2013, and most recently in 2016. The most recent survey has changed to include the impact of the *Payment Guidelines for Visual Artists* which were introduced in 2013 following consultation with artists and arts organisations¹ based on visual artists' incomes from exhibition making and other forms of supports.

In 2008 a temporary member of staff was retained to do phone surveys. Since 2011 the survey has been circulated through VAI's eBulletin service. The survey is constructed using Survey Monkey and is restricted by IP address. It is an anonymous survey due to the sensitive nature of the questions.

The survey focuses on determining the individual incomes of professional artists and looks at supporting details such as debt, public funding, and aspirations.

Primary Purpose of the Survey	Investigation of Incomes and Working Conditions of Individual Artists
Target Population	Visual Artists living and working in Ireland - divided for the Republic of Ireland and Northern Ireland
Period	We attempt to conduct this survey every 3 years depending upon VAI resources
Non-Response	The survey is implemented on a voluntary basis. As we estimate our constituency to be approximately 4,500 people, we aim to have a take up of 8 - 10%
Average Time to complete	20 minutes
Recall	We ask for details for the previous 12 month period

The survey is broken into 7 main sections:

1. General Information
2. Education
3. How do you spend your time?
4. Unemployment and Social Welfare
5. Sources of Funding
6. Financial Situation
7. Social Situation

Sections 1 and 3 allow us to perform detailed analysis across a broad spectrum of demographics which include: Age; Education Level; Experience Levels; and Gender. Section 7 allows for analysis based on other parts of the Irish population as well as looking at underlying trends that have a direct effect on individuals' needs in the future. For the purpose of this document Sections How do you spend your time?; Unemployment and Social Welfare; Sources of Funding; Financial Situation will be analysed first. General Information, Education, and Social Situation will form part of detailed analyses and will also be referenced in a summary format at the end.

In specific areas we have felt that interpretation should be left aside and the voice of the individual artist should be allowed to speak. Some comments have been redacted so as to retain confidentiality.

¹ 126, Galway; The Crawford Gallery, Cork; EVA, Limerick; Highlanes, Drogheda; IMMA, Dublin; Solstice, Navan; Temple Bar Gallery & Studios, Dublin; and The Limerick City Arts Office

2 Executive Summary

The 2016 Social, Economic and Fiscal Status of the Visual Artists in Ireland survey was undertaken in January 2016. The survey results are provided with the comparative data from 2011 and 2013. This year's report will be the first year that specific attention is placed on gender and also the number of years that respondents have been a professional visual artist. We have found that this latter area is more meaningful to visual artists than taking an age profile, though it is possible to use that breakdown for other analysis outside the remit of this report.

2.1 Ireland

Ireland's GDP² averaged a growth of 6% between 1995 and 2007. This figure significantly reduced as a result of the collapse of the domestic property market and the construction industry. As a result of this collapse and due to the budget deficits experienced at the time, the government introduced a series of draconian budgets beginning in 2009.

As the decline continued the budget deficit of 2010 was seen to be the world's largest deficit as a percentage of GDP. At the end of 2010 the government of the time entered into a loan arrangement with the EU and the IMF to recapitalize Ireland's banking sector and avoid defaulting on its sovereign debt. The subsequent government intensified austerity measures in March of 2011 so as to meet Ireland's EU-IMF bailout targets.

Towards the end of 2013 Ireland exited the EU-IMF bailout programme and in 2014 – 2015 the economic statistics show that there was a rapid upturn and GDP grew by approximately 5% per annum. "In late 2014, the government introduced a fiscally neutral budget, marking the end of the austerity program. Continued growth of tax receipts have allowed the government to lower some taxes and increase public spending while keeping to its deficit-reduction targets."³

2.2 Arts Funding

During this period government funding of the arts sector was significantly reduced as the overall Departmental budget has seen an increase.

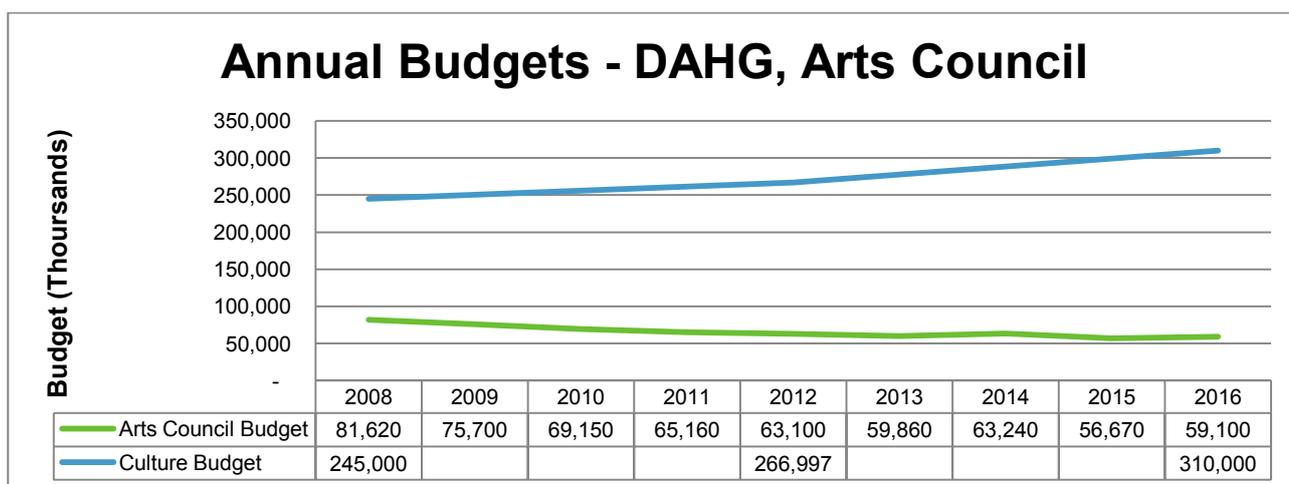


Figure 1: Annual Budgets - DAHG & The Arts Council

This represents a 27% increase in overall funding for the Department of Arts, Heritage and the Gaeltacht⁴, and effectively a 28% decrease in funding for the core work of the Arts Council⁵. During the same period VAI has seen a drop of 37% in public funding, equating to an overall drop of 15% when taking into consideration funding from other sources and self-generated income through memberships, advertising, consultancy, and professional development.

The above statistics have a direct impact on the artistic opportunities for artists. They combine with a significant decline in other areas of work that artists undertake to subsidise their artistic income such as academia, hospitality industry, and other areas of general work and clearly show that during this period there has been a steep decline in the

² Gross domestic product: The monetary value of all finished goods and services produced within Ireland. This is used to define the growth rate of a country, but excludes sustainability of the growth as it doesn't cover stock as it focuses on flow. However, it is still a key economic indicator in the health of a country. On the expenditure side, household consumption is the main component of GDP and accounts for 44 percent, followed by gross fixed capital formation (19 percent) and government expenditure (17 percent).

³ The World Factbook - updated on February 25, 2016

⁴ Based on figures taken from Annual Reports on DAHG Website

⁵ Based on figures taken from Annual Reports and Funding Reports on The Arts Council Website

livelihoods of individual artists. Further analysis shows that the “make do” characteristic of visual artists has seen them adjust to the financial reality, and in 2016 whilst we see a small increase in areas of income such as Education and Outreach, we see that the overall incomes remain low, but the number of artists in arrears has shown a decrease.

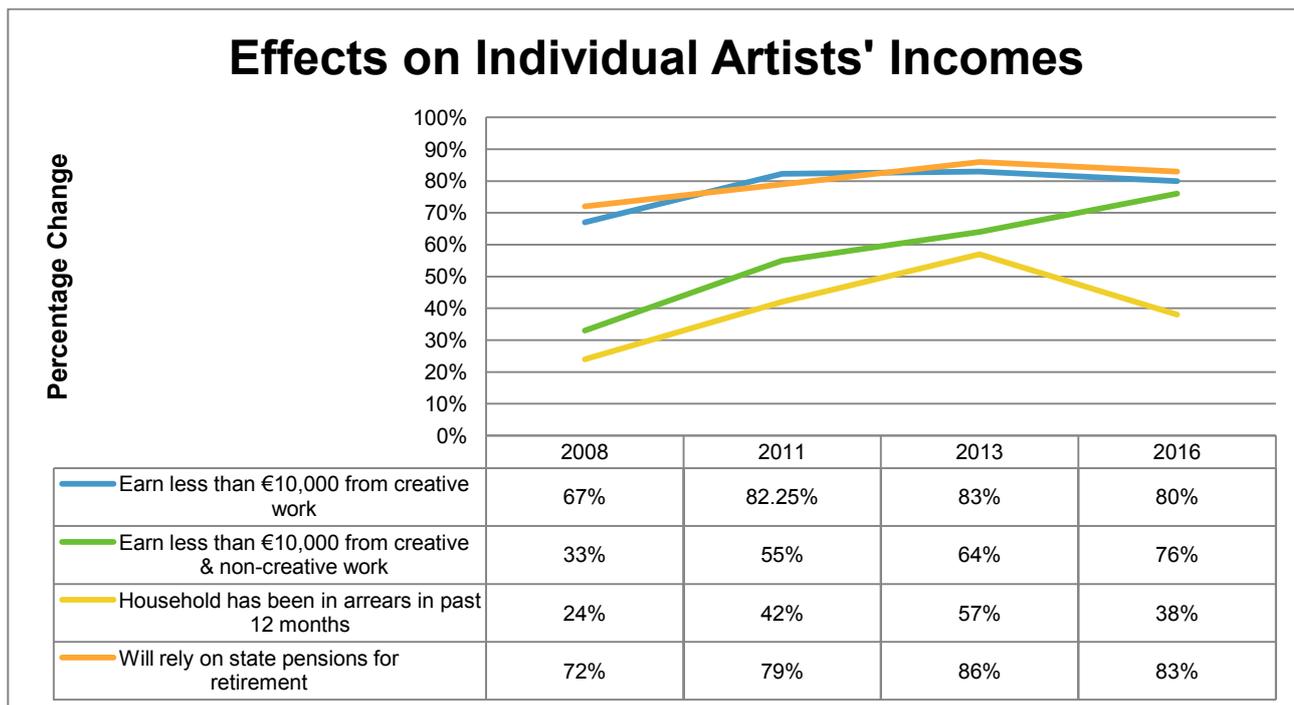


Figure 2: Effects on Individual Artists Incomes

2.3 Work & Life

Artists have expressed simple aspirations. They wish to make work, have the work seen in Ireland and abroad, to be able to put bread on the table, and feel as if Ireland values them for their creativity.

In direct conflict with these aspirations, this report clearly shows that there is pressure on all artists to try and maintain their practice while at the same time gain income from other areas both inside and outside the sector. Time, funds, and opportunities continue to be the main issues.

Artists who identify as unemployed dipped in 2013 but we can now see a 10% rise between 2013 and 2016. We surmise that the continued cuts across society of both work and opportunities to make a living are having a clear impact. Although 98% of visual artists work in their main area of practice, only 32% have the ability to make this a full time job. The reasons given continue to show that they cannot generate sufficient income from the sector.

We can see that there is an increase in the number of artists gaining income from *Education & Outreach* programmes with an average rise of 7% and in the median (50% mark) going from 0 to €60 between 2013 and 2016.

In terms of overall income (creative and non-creative work) we have seen an increase in the annual average with a rise from €16,767 in 2013 to €17,848 in 2016. However, the median shows that this increase is at the upper end of the scale as the median for 2016 is €9,000, a drop of €2,000 from 2013.

In terms of our benchmark of €10,000 we can see an overall increase in the number of artists earning less that this amount from 64% in 2013 to 76% in 2016. Taking the 2014 definition of the poverty threshold of €10,926, we see that 76% of visual artists fall under that amount.

Social Welfare continues to be an issue. We can see in this report that there has been a steady increase in artists being required to retrain for other jobs and a lack of understanding of the professional visual artist. Although spread across all levels of experience, we find it of great concern that 60% of the artists with over 30 years experience who applied to social welfare for assistance were placed in that position. There is also clear evidence in this report that artists who have a disability are at a double disadvantage as they fear for their disability allowance if the declare themselves to be an artist.

The Department of Social Welfare have outlined that artists are the concern of the Department of Arts, Heritage and the Gaeltacht and it has been impossible to arrange meetings to discuss the current situation faced by artists. Independent of this report Visual Artists Ireland’s submission to the 2025 consultation deals with this area in detail, and

postulates that the primary need is for primary legislation that recognises the status of the artist in Ireland. From this the many issues that face artists could be solved through a recognised series of initiatives, including using the Department of Arts, Heritage and the Gaeltacht as a bridge to the other government departments who think in a similar manner.

2.4 Gender

The disparities between female and male artists continue to raise concerns. It appears from our results that in terms of income from creative work the median is equal for both sexes at €3,000. We can see the difference arise at the upper income levels when the income is an average of €6,867 for female artists and €8,327 for male artists. This difference continues in the area of exhibition making. The only areas that show a reverse of female artists achieving more than men are in *Outreach & Education* and *other work*.

2.5 Years as an Artist

One of the most surprising results from this year's survey has been the income levels based on the number of years spent as a professional artist. Support structures are mainly aimed at 'younger generation' artists and it is known that the number of opportunities diminish as artists get older.

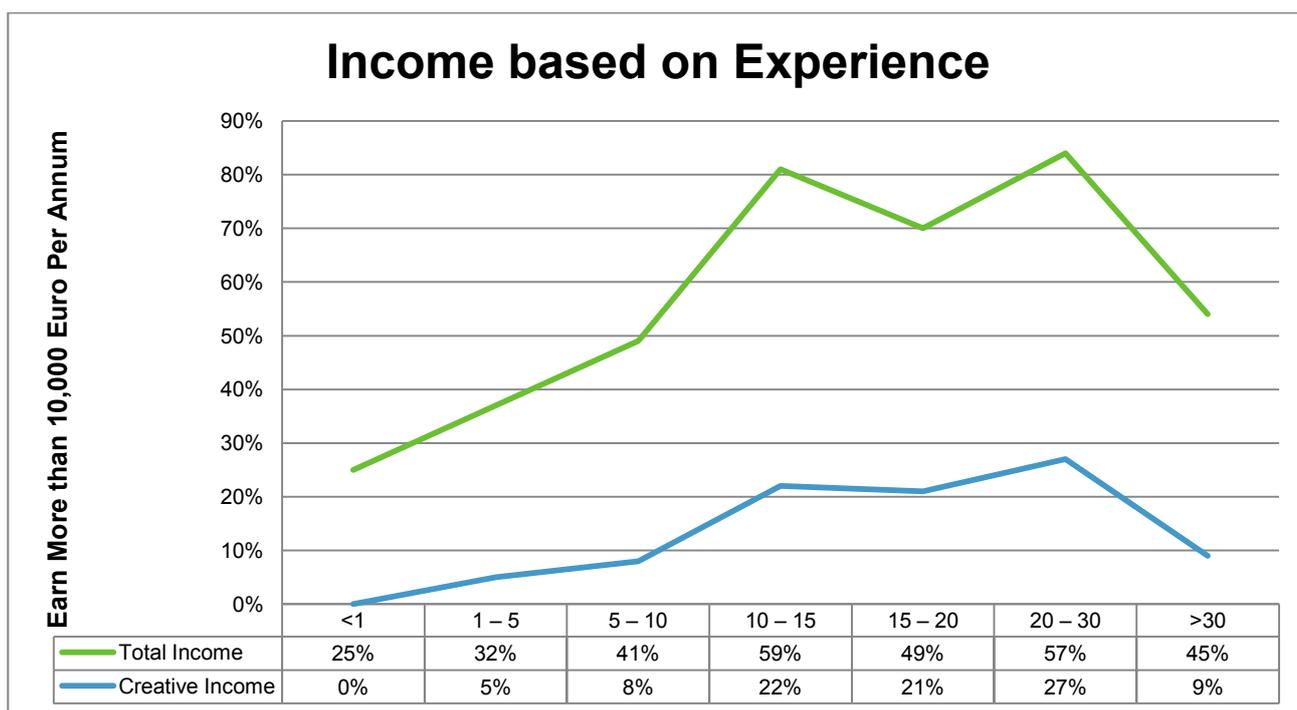


Figure 3: Income based on Experience

We can see that there is a case for further investigation into how to support artists who are at a later stage of their career but are failing to make ends meet and who don't have the same opportunities to augment their incomes.

2.6 Funding

We can see a significant shift in the funding structures (see Table 15: Successful with Funding Bodies on page 20). Although this report does not go into the detail about the levels of funding, the primary organisations that artists approach remain the Arts Council and local authorities. There is a dramatic drop in the number of artists who have been successful in gaining funding from the Arts Council, which is hardly surprising considering the budget cuts. There is a small drop in the local authorities' figures. The third place to go to remains private individuals. Local area giving has always been a consistent source for the visual arts, but we can see a 7% drop in the area of Per Cent for Art and a 6% drop in Private Enterprise. Other government departments remain static and there are small percentage drops across most other sources.

2.7 Artists Payment Guidelines

We can see the introduction of the *Artists Payment Guidelines* as a significant event that has taken until the financial year 2015 to have an effect. In 2006 Visual Artists Ireland, in partnership with the Irish Playwrights and Screenwriters Guild (IPSG) and the Association of Irish Composers (AIC), developed a programme highlighting the need for Payment Guidelines. Unfortunately the project failed to gain traction.

In 2011/2012, VAI created a new project to look at the realities surrounding artists being paid in a professional manner for the exhibition of their work and all of the other areas of work that they undertake in the sector. This combined with the 2008 and 2011 surveys on *The Social, Economic, & Fiscal Status of the Visual Artist in Ireland* provided the data required to set up a project that would fully investigate how such guidelines would work in a sector that has a wide variety of levels of public funding and also a large number of areas of work that would be directly affected.

Taking research from other representative bodies such as CARFAC, NAVA, and the Scottish Artists Union, and looking at the realities of visual arts organisations across Ireland, the draft guidelines were designed to take into account overall public funding and the turnover of organisations, events, and festivals. The final guidelines were presented to a number of organisations to validate and were then published. A presentation was made to the Arts Council and after a number of months a clause was put into funding letters to ensure that those funded by the Arts Council pay artists in an equitable manner. This has since become part of Objective Three of the new Arts Council strategy document.

With this lengthy history, we feel that 2016 is the first year that we can truly look at the impact of the *Guidelines* and also look at how equitable payments for artists have been implemented by organisations. Taking the background that there are reduced opportunities for visual artists to exhibit, and also that some organisations and events have moved from having a full exhibition programme to a number of full exhibitions supported by open-submission or competitions, we can see that there are still challenges ahead in assisting organisations to budget for balanced programmes. It is worth noting that in terms of the major open-submission events such as EVA and the Claremorris Open, we have seen a commitment to ensure that the professional artists that they work with are paid in an equitable manner. In the case of the Claremorris there is a commitment to removing the submission-fee which in many other situations is seen by artists as yet another fee that they have to pay with the majority failing to have their work shown. These administrative fees accumulate in terms of the number of applications in the year and it can be clearly seen, with low incomes, artists find that it is untenable to make many applications.

2.8 Other

Although it is not the typical way of presenting such a report, we felt that rather than fully summarising the responses which are the direct voice and needs of individual artists, we present them in this report with some redactions which might endanger the artist's anonymity or might mention specific instances or organisations that might make them identifiable.

The report is offered as a continuance of our work in advocating on behalf of individual professional visual artists and we hope that we can build on this in our role as a member and mediator of the visual arts sector.

Results

3 Ability to dedicate time to Art Practice

In this section we analyse the time that artists find to dedicate to their practice and the circumstances that control this time.

The survey showed that 98% of respondents worked in their area of practice during the average week. 32% spent more than 25 hours per week in their area of practice. The balance of 66% could only work part time.

	2011	2013	2016
Main area of arts practice	93%	98%	98%
Other areas of artistic practice	47%	67%	71%
Other work in the visual arts	44%	53%	62%
Other work in other arts	29%	37%	43%
Other work outside of the arts	37%	50%	56%
Being unemployed	35%	23%	33%
Other non-work activities (illness, holiday, family responsibilities, etc.)	70%	64%	76%

Table 1: Breakdown of Work.

In terms of undertaking other work and non-work related activities, we have seen a sharp increase in the number of artists who are either working outside of their practice or who are unemployed or have other activities that prevents them from being full time in their practice.

Number of Years as Artist	1-5	5-10	10-15	15-20	20-30	>30	Total
Average Hours per week							
Main area of art practice							
< 25 hours	17%	9%	10%	10%	7%	10%	66%
>25 hours	6%	6%	5%	5%	3%	6%	32%
Other areas of artistic practice							
< 25 hours	18%	11%	10%	11%	6%	8%	68%
>25 hours	1%	1%	1%	0%	0%	1%	4%
Other areas of the visual arts							
< 25 hours	13%	8%	8%	10%	5%	7%	54%
>25 hours	2%	2%	1%	1%	1%	1%	8%
Other work in other arts							
< 25 hours	11%	7%	5%	7%	3%	4%	40%
>25 hours	0%	0%	0%	0%	0%	1%	3%
Other work outside of the arts							
< 25 hours	11%	8%	7%	8%	4%	5%	45%
>25 hours	3%	2%	2%	1%	1%	1%	12%
Being Unemployed							
< 25 hours	8%	3%	3%	3%	1%	3%	22%
>25 hours	3%	2%	1%	2%	1%	1%	11%
Other non-work activities (illness, holiday, family responsibilities, etc.)							
< 25 hours	15%	9%	9%	8%	5%	7%	56%
>25 hours	4%	3%	3%	5%	1%	3%	20%

Table 2: Breakdown of Work - Years Experience Breakdown

	2013		2016	
	Female	Male	Female	Male
Working in your main area of practice	65%	34%	67%	32%
In other areas of artistic practice	44%	23%	48%	24%
In other work in the visual arts	35%	17%	42%	20%
In other work in the arts outside of visual art	24%	12%	29%	14%
In other work outside of the arts	32%	18%	40%	19%
Being unemployed	15%	9%	23%	10%
In non-work activities such as holidays, illness, family responsibilities, etc	43%	20%	54%	22%

Table 3: Breakdown of Work - Gender Breakdown

As can be seen from the above analysis, there is clear evidence of an increase in the number of visual artists undertaking work outside of their main areas of practice. We will cross reference this later in this document with income. Although between 2011 and 2013 there was a dip in the number of artists who identified as unemployed, we now see an increase in this and in the area of other non-work activities that directly impact on them dedicating time to their practices.

Taking a benchmark of 25 hours as being a full time practice, we can see that few artists find the time to spend working on their specific area of practice. Only 33% consider themselves full time with 34% who consider themselves to be unemployed and 26% have other obligations which keep them from their practice.

	2013	2016
Main area of arts practice	31%	33%

	2013	2016
Other areas of artistic practice	6%	6%
Other work in the visual arts	12%	13%
Other work in other arts	10%	7%
Other work outside of the arts	21%	21%
Being unemployed	42%	34%
Other non-work activities (illness, holiday, family responsibilities, etc.)	33%	26%

Table 4: Breakdown of Work - Over 25 Hours

The following reasons were given with regards obstacles to having a full time practice.

	2013	2016
There is insufficient income from art works / I need to earn more by working elsewhere	58%	54%
Domestic/ family responsibilities	16%	14%
Lack of opportunities	8%	8%
Physical location	1%	2%
I don't feel part of the current arts scene	4%	6%
Not sure	2%	2%
Other	11%	13%

Table 5: Obstacles

with a gender breakdown as follows:

	2011		2013		2016	
	Female	Male	Female	Male	Female	Male
There is insufficient income from art works / I need to earn more by working elsewhere	78%	72%	56%	61%	53%	57%
Domestic/ family responsibilities	31%	30%	18%	12%	15%	11%
Lack of opportunities	16%	30%	7%	8%	8%	9%
Physical location	8%	11%	2%	1%	2%	3%
I don't feel part of the current arts scene	22%	20%	4%	4%	6%	6%
Not sure	1%	3%	3%	2%	2%	3%
Other	7%	5%	10%	12%	14%	11%

Table 6: Obstacles - Gender Breakdown

We can see a small decline in terms of there being insufficient income and significant decline in the role of Domestic / Family Responsibilities.

Opportunities continue to be a concern. As we look at the analysis concerning areas where income is gained we will investigate fully what we consider to be the stumbling blocks. Although there is a small increase in artists who feel that they are not part of a 'scene', we can see this as a significant decline from 2011. We are undertaking an additional piece of research looking at the specific concerns of artists who may be considered of a different generation, and also will review the role of VAI's Visual Artists Cafés which were developed as a result of the 2011 survey.

	< 1	1-5	5-10	10-15	15-20	20-30	Over 30
There is insufficient income from art works / I need to earn more by working elsewhere	5%	25%	18%	15%	14%	11%	11%
Domestic/ family responsibilities	2%	22%	15%	20%	10%	12%	20%
Lack of opportunities	3%	26%	14%	20%	17%	14%	6%
Physical location	0%	25%	13%	13%	38%	0%	13%
I don't feel part of the current arts scene	4%	27%	19%	8%	19%	8%	15%
Not sure	22%	22%	11%	11%	11%	0%	22%
Other (please specify)	0%	16%	10%	9%	21%	14%	31%

Table 7: Obstacles - Years Experience Breakdown

In terms of Other responses, there was a large number of responses quoting the difficulties of time. Switching between other roles and also how other work encroaches on time allocated to art practice. In particular the encroachment of hours required outside of paid hours for teaching were mentioned.

Health issues and personal stress were also prevalent as artists seek to find ways to remain motivated when it appears to them that there is a lack of paid opportunities for their specific areas of practice. Part of this also included time required to make applications and to cope with the refusals.

The third item clearly stated was the lack of proper studio facilities. This included trying to work from home and failing, a lack of studios, and a lack of studios with facilities appropriate to specific forms of art practice i.e. lack of natural light and proper soundproofing.

All of these remain consistent with the 2013 survey, with the exception of studio space which has seen an increase.

3.1 Other Work

What is clear is that artists are undertaking other work to support both their lives and practice. They also have parenting and family concerns which removes time from their ability to be considered full time.

	2013	2016
Gallery staff	9%	9%
Taking classes	7%	6%
Teaching	37%	32%
Food service or bartending	6%	4%
Office administration	10%	10%
Consulting	6%	4%
Internship	3%	3%
Parenting/ taking care of family	26%	25%
Other	33%	34%

Table 8: Other Work

Other work undertaken include: Translating, Retail, Arts Administration/Co-ordination, Healthcare, Library Work, Care work, Engineering, Helping with Family Business, Student, Teaching Night Classes, Fashion, Studio Management, IT (Technical Support), Acting, Volunteering, Printing for Artists and Photographers, Janitor Services, CE Scheme, Curating, Musician, Tour Guiding as Seasonal Work, Freelance Photography, Gardening, TV production, Design, Farm work, Hospitality Industry, Restoration Work, Factory Work, Writing (art criticism), Brew Beer and run Micro Brewery, Project Management, AIRBnB.

4 Social Welfare

2016 has seen a marked increase in the number of visual artists seeking social welfare support at some stage during the past five years. Rising from 38% in 2011, it has now risen to 52% in 2016. This rise reflects the significant decline in potential for artists to have an income from their artistic practice and other areas of artistic work and the decline in the general job market, especially academia, which has also seen significant cuts during that period. The embargo on local government positions can also be seen to have a role here as the number of empty arts office positions had been detrimental to the number of opportunities for artists in local areas.

	2011	2013	2016
No	62%	53%	48%
Yes, means tested	27%	36%	40%
Yes, PRSI	14%	11%	12%

Table 9: Social Welfare

We can see a significant increase in artists being required to retrain for other jobs. As can be seen in the comments area, it appears that the lack of understanding of the sporadic nature of visual artists work combined with a lack of respect for the profession of being an artist continues. The various initiatives to reduce the number of people signing on appears to be significant in these figures and requires a strong discussion with the Department of Social Protection to outline the needs of professional artists. It is strongly suggested that the implementation of primary legislation outlining the status of the visual artist in Ireland is needed now more than ever. Ireland as a signatory of the UNESCO agreement on the *Status of the Artist* has failed to implement this. By identifying the role of artists in primary legislation there will be a trickledown effect across many of the areas that directly impact on artists as they seek support from the State.

	2011	2013	2016
Required to retrain or apply for alternative jobs	24%	50%	60%
Threatened with the removal of your benefits	14%	32%	36%
Treated differently as a visual artist than other professions	15%	37%	43%
Treated differently by different officers	28%	45%	42%
Treated differently by the social welfare system of another country (if you have been abroad)		2%	4%

Table 10: Social Welfare Response

	No	Yes, means tested	Yes, PRSI	Total
Female	49%	39%	11%	67%
Male	45%	42%	13%	33%

Table 11: Social Welfare Gender Breakdown

	Required to retrain or apply for alternative jobs	Threatened with the removal of your benefits	Treated differently as a visual artist than other professions	Treated differently by different officers	Treated differently by the social welfare system of another country (if you have been abroad)
Female	64%	32%	43%	38%	4%
Male	52%	43%	43%	50%	5%

Table 12: Social Welfare Response - Gender Breakdown

	No	Yes, means tested	Yes, PRSI	Total
<1	1%	2%	1%	4%
1 - 5	10%	10%	3%	23%
5 - 10	7%	8%	1%	16%
10 - 15	6%	7%	1%	15%
15 - 20	8%	5%	2%	15%
20 - 30	7%	3%	1%	11%
>30	9%	5%	3%	16%

Table 13: Social Welfare - Years as Artist Breakdown

	Required to retrain or apply for alternative jobs	Threatened with the removal of your benefits	Treated differently as a visual artist than other professions	Treated differently by different officers	Treated differently by the social welfare system of another country (if you have been abroad)
<1	4%	0%	2%	3%	1%
1 - 5	19%	10%	12%	9%	1%
5 - 10	10%	7%	10%	12%	2%
10 - 15	9%	6%	6%	6%	0%

	Required to retrain or apply for alternative jobs	Threatened with the removal of your benefits	Treated differently as a visual artist than other professions	Treated differently by different officers	Treated differently by the social welfare system of another country (if you have been abroad)
10 - 15	9%	9%	5%	6%	1%
15 - 20	4%	2%	4%	2%	0%
20 - 30	6%	2%	4%	4%	0%
>30	60%	36%	43%	42%	4%

Table 14: Social Welfare Response - Years as Artist Breakdown

4.1 Comments (in Artists Own Words)

4.1.1 0 - 5 Years Experience

- *Not really for all of the above options. They do not know about my artistic side. You just cue up, sign your name and go about your day.*
- *Not entitled to anything as means tested, worked all my life until became redundant and became a mature art student. living on my life savings*
- *Everyone, other than artists, don't understand what it means to be an artist. Its something deep within you that you need to get out.*
- *So far (since June) have been dealt with well and last time I was in Dole Office to sign was asked if I was keeping up with jobs on offer, so far had not applied to any - now tonight have so can show email I sent But happy with how the staff in office are treating me*

4.1.2 1 - 5 Years Experience

- *There have been times where I have spent 7days a week in my studio and I also work as a board member for a local arts organization where recently I have taken on the role as chair person. I am a lone parent. I have always worked hard. In the last 4 months a company 'Seetec' has brought me in to the local social welfare office and I was told that if I didn't find 30 hours PAID work per week that they would find it for me. I have took a job cleaning for a minimum wage and financially I am even worse off than I was on the dole because I am renting in the private sector as myself and my son has been on a social housing register for 13 years. I come from a working class back ground and art was something I've wanted to do all my life and I've worked so hard during my degree and since but I feel like I've been kidding myself because the art work isn't inclusive.*
- *I feel afraid to tell them I am a visual artist as some of them look down on it, most have been understanding though and have accepted applying for exhibitions as applying for work.*
- *Told that art wasn't realistic source of income and must find work outside of art.*
- *I returned to art college on a BTEA scheme, and switched back to job seekers allowance once I was finished to support myself while I settled into my practice. I had to attend a meeting with Intreo - where I tried to explain what my art education entailed and my current situation of trying set myself as a practising artist - it was the most draining experience and in the end I just gave up. They suggested that I should look into jobbridge.*

4.1.3 5 - 10 Years Experience

- *I have always been treated very positively, with welfare officers either encouraging me in my work or admitting they have no idea how the art world works and what opportunities there are for me. They still have to 'activate' me though (meetings with activation officers, information meetings etc..)*
- *Told to give up hobby of making art because there is no money in it Also had to deal with officer who did not understand the basics of self employed accounts being a year in arrears. Our encounters with social welfare were so appalling that we made a decision for our own well being to stay away from any dealings with them*
- *Social welfare officers that are pleasant are few but do exist*
- *I found that the part time work I began throughout secondary school and Third level education, speaks a lot more about my experience in terms of qualifications. Therefore it is obvious that the social welfare system would recommend I pay my PRSI through these work oppurtunities. When I explain that I used these to fund my degree in Fine Art and History of Art, and would rather work in this area, I often find the system struggles to see the stability in being an artist and the consistency of this practice. I fully understand that they need to meet their own requirements and cannot reach out to every individual who has certain specific needs/interests as an artist. I also find there are many supportive officers who are willing to maintain positivity and work hard to support artists, musicians and those who work in a creative field.*
- *Have been asked repeatedly what my "real job" was when explaining I am qualified, and work in the visual arts, with part time employment in an arts centre*

4.1.4 10 - 15 Years Experience

- *Being an artist is never seen as a valid career choice so the discussion is always about looking for an alternative job/form of income.*
- *I signed on social welfare last year for the first time in years and had to go through a very protracted proof system in terms of income and I am still in not in full payment - partial payment.*
- *I can't comment on whether I was 'treated differently' as I don't have a frame of reference, but I have struggled with officers in the past. I have also had some very fair and friendly responses. In [REDACTED] and [REDACTED] I found that being an artist was treated as 'working hard and trying to do something with myself' by social welfare officers, who allowed me time and space to try to get work done, and just asked that I report my work to them at intervals. In [REDACTED] I found the opposite, and was pressured to find work quickly, although some members of staff were very supportive (particularly in FAS). Retraining was strongly encouraged, rather than required, but I didn't mind. More knowledge is always OK. I have been both PRSI and means tested in the last 5 years, as stamps ran out.*
- *Dealing with social welfare is a profoundly dismal experience.*
- *After losing my part-time job at the beginning of last year I signed on for the first time ever. The fact that I have been in part-time (PRSI) employment for 17 years didn't entitle me to any social welfare payments once my self employed earnings as an artist were noted. Despite the fact that my income as a visual artist is very low, sporadic and unreliable I was still treated and tested as a self employed business owner. It seemed to me that the officers didn't know how to treat my claim - through the accounts and statements I gave them it was clear that my income as an artist was neither a consistent or reliable means of earning yet they were unable to deal with this or provide me with any sort of allowance or alternative claim.*

4.1.5 15 - 20 Years Experience

- *There has been big push over last two years from SW for me to find alternative work from art as I am not generating enough income from it. I have been called in to them on a number of occasions to discuss possible "new career" . On a personal level I have found some staff surprisingly very positive and encouraging saying that art is very important to society and suggesting I get some part time work and try to keep going as an artist. At the same time you are treated as another number on SW list that they want to cross off and on to some job scheme or low paid job or what ever takes you off their list. Its very difficult to be open or discuss the nature of your art practice as there is always fear they might turn around and say well if your doing art then your not available for work your not entitled to anything its a very grey area as a result it can give me a lot of anxiety. It can also make you feel what you do as not valuable i.e your not making money from your art so you need to give up and do something else that makes money because that is what is valued in society.*
- *When dealing with SW or banks etc artist = lazy + delusional.*
- *I have been treated well, am self employed with support from welfare.*
- *Couldn't get social welfare as a 'self employed' unemployed artist. Went through a stressfull and unsuccessful means test*

4.1.6 20 - 30 Years Experience

- *The last time I tried to get assistance to supplement my low wage I found it so demoralising and depressing that I wept and left*
- *I have not applied, but my wife did when she lost her part time job. She was told that even though she had a enough stamps from her part time job, she did not qualify for benefit as she was also registered as self employed as an artist. They went out of their way to ensure she did not get any money from the system. She has now returned to school and so does not qualify*

4.1.7 Over 30 Years Experience

- *Once the local office saw my pattern of part-time employment they treated me in a consistent way, paying a portion of SW payment (.75 approx) without further interviews*
- *Required to de-register as self-employed artist (despite negative income as artist) regardless of having sufficient PRSI from almost 14 years of employment in an unrelated to arts job. It was also insisted that I apply for further jobs completely unrelated to the arts despite circumstances of being forced to leave government job!*
- *I was refused assistance and pension up until the age of 71.*
- *Social welfare want people looking for full time work when part time generally suits having an art practice. being on welfare and being an artist is generally not a good partnership in my own experience. pressure to do something is always there and the options generally are no use in particular if you have a degree.*
- *Bullied. No understanding. Try explaining an artist residency to that lot!*

5 Funding

The significant cuts in public funding have had an obvious effect on the success rate of artists making applications. In this survey we have not taken into consideration the financial figures of applications. We have simply asked if artists were successful.

Local Authority funding continues to be the primary funding for the widest number of visual artists. In almost all cases, the exceptions being Other Government Departments and NGOs, we can see a significant decrease in successful applications. There is room for further investigation into the scale of the funding available and the amounts allocated across the country. The effects of cuts by the Department of Arts, Heritage, and the Gaeltacht in particular have had a detrimental effect and we suggest that the above survey is undertaken to support the pressure in current advocacy to increase central funding as a matter of urgency.

	2013	2016
Local Authority Funding (not Per Cent for Art Commissions)	47%	40%
Private individuals	32%	29%
The Arts Council	41%	29%
Other Government Dept.	19%	19%
Per Cent for Art Commissions	24%	17%
Private enterprise	23%	17%
Culture Ireland	22%	15%
Private sector specifically aimed at visual arts	15%	13%
EU funding	13%	8%
NGOs	4%	4%
Non-EU funding	5%	3%
The Arts Council Northern Ireland	5%	2%
UK Lottery	2%	1%

Table 15: Successful with Funding Bodies

When those who have not applied were asked for the reasons that they had not made an application, we can see that the figures are consistent with the 2013 survey.

	2013	2016
I don't fit into any of their categories	27%	28%
I don't know what is available	27%	26%
I don't have time to apply	16%	14%
The process was too complicated	41%	31%
Other (please specify)	39%	37%

Table 16: Funding Bodies - Reasons for not applying

Artists who may have practices that cross over between disciplines or which may be considered informed by craft fail to fit categories available. In addition, as we can see from the following comments, artists feel that funding is aimed at those who are considered early career. The key element where improvement has been seen is in terms of the application processes appear to be easier to understand.

5.1 Selected Comments (in Artists Own Words)

- *Have been advised that funding will go to new applicants*
- *When applying for the arts council application I have been unsuccessful because my art practice was to disperse but my art practice is that way for many conceptual and practical reasons. It leaves me less likely to apply now and I find the process of applying on their website cumbersome and difficult, especially when using open source software.*
- *Self-taught, so no street cred*
- *The information is accessible, but very time consuming. More streaming lining would be appropriate. Also, it is always extremely helpful when funding bodies hold public consultation meetings (and not just in Dublin)*
- *Funding has been cut so much that it seems like begging for crumbs.*

5.2 Gender

	Decisions			Applicants						
	Female	Male		Female	Male	Female	Male	Female	Male	
The Arts Council	74	33	107	69%	31%	294	123	417	71%	29%
The Arts Council Northern Ireland	2	3	5	40%	60%	196	90	286	69%	31%
Culture Ireland	30	17	47	64%	36%	214	104	318	67%	33%
Per Cent for Art Commissions	33	21	54	61%	39%	211	104	315	67%	33%
Local Authority Funding (not Per Cent for Art Commissions)	99	41	140	71%	29%	237	113	350	68%	32%
Other Government Dept.	37	21	58	64%	36%	205	91	296	69%	31%
EU funding	16	7	23	70%	30%	199	88	287	69%	31%
Non-EU funding	5	3	8	63%	38%	197	84	281	70%	30%
UK Lottery	2	1	3	67%	33%	194	85	279	70%	30%

	Decisions				Applicants					
Private enterprise	32	17	49	65%	35%	199	89	288	69%	31%
Private sector specifically aimed at visual arts	26	12	38	68%	32%	199	89	288	69%	31%
NGOs	9	1	10	90%	10%	198	83	281	70%	30%
Private individuals	54	32	86	63%	37%	202	94	296	68%	32%

Table 17: Successful with Funding Bodies - Gender Breakdown

5.3 Years of Experience

	< 1 Year	1 - 5	5 - 10	10 - 15	15 - 20	20 - 30	> 30	Total
The Arts Council	0%	10%	15%	24%	19%	14%	18%	26%
The Arts Council Northern Ireland	0%	0%	0%	0%	80%	0%	20%	1%
Culture Ireland	0%	6%	15%	25%	19%	10%	25%	12%
Per Cent for Art	2%	4%	4%	22%	18%	22%	29%	13%
Local Authorities	1%	16%	16%	23%	15%	11%	18%	34%
Other Government Departments	0%	10%	17%	19%	21%	7%	26%	14%
EU Funding	4%	4%	17%	17%	4%	22%	30%	6%
Non-EU Funding	0%	0%	13%	25%	13%	0%	50%	2%
UK Lottery	0%	0%	0%	0%	67%	0%	33%	1%
Private Enterprise	2%	12%	22%	27%	12%	6%	18%	12%
Private sector specifically aimed at visual arts	11%	16%	16%	21%	11%	8%	18%	9%
NGOs	0%	10%	30%	20%	20%	0%	20%	2%
Private Individuals	5%	14%	17%	21%	14%	11%	18%	21%

Table 18: Successful with Funding Bodies - Years as Artist Breakdown

5.4 Purpose

We can see that the purpose of funding applications continues to remain primarily for exhibition making and research. Travel remains static as a requirement. However there has been a gradual climb of 11% from 2011 for funding for the purpose of a solo exhibition in a publicly funded gallery in Ireland, with another increase of 6% in the same time period for the purpose of showing in group exhibitions in Ireland.

We can see a drop in applications made for exhibiting abroad as well as for the production of catalogues.

	2011	2013	2016
Self-created exhibition	49%	34%	45%
Research	47%	41%	40%
Solo exhibition in a publicly-funded gallery in Ireland	20%	26%	31%
Travel	30%	33%	29%
Participation in a group exhibition in Ireland	21%	22%	27%
Other		30%	27%
Participation in a group exhibition outside of Ireland	21%	18%	17%
Further education		14%	15%
Solo exhibition in a publicly-funded gallery outside of Ireland	12%	12%	13%
Catalogue	14%	10%	10%

Table 19: Reasons for Applying for Funding

5.5 Importance

We can see a consistency with 2013 in the importance of this funding to visual artists areas of practice.

	2011		2013		2016	
	Not Important	Important/Critical	Not Important	Important/Critical	Not Important	Important/Critical
Your area of arts practice	12%	88%	18%	82%	17%	83%
Your standard of living	22%	78%	32%	68%	31%	69%

Table 20: Importance of Funding

5.6 Sources

	2011	2013	2016
Visual Artists News Sheet or e-bulletin	65%	76%	69%
Word of mouth	46%	45%	45%
Arts Council website or e-newsletter	44%	51%	45%
Other online or email service	29%	33%	36%
Other		7%	10%
I hadn't heard of these funding opportunities before this survey		5%	6%
Published in local press	11%	10%	6%
Arts Council of Northern Ireland website	1%	2%	3%

Table 21: Sources of Information about Funding

6 Incomes

We continue to see artists living under the poverty line. As can be seen from the CSO data below, the 2014 definition of poverty was €10,926. Our analysis shows that 76% of visual artists in Ireland are under that level when taking both their creative earnings and income from non-creative work.

	2008	2011	2013	2016
Earn less than €10,000 from creative work	67%	82.25%	83%	80%
Earn less than €10,000 from creative & non-creative work	33%	55%	64%	76%
Household has been in arrears in past 12 months	24%	42%	57%	38%
Will rely on state pensions for retirement	72%	79%	86%	83%

Table 22: The Social Economic & Fiscal Status of the Visual Artist in Ireland

For the first time since the first survey in 2008 we have seen an increase in visual artists incomes from creative work. When combined with the statistical data we can see that the area of Outreach & Education has had a significant increase in terms of artists being paid, moving from an average of 1,919 to 2,065, with the median (the middle value in distribution) increasing from 0 (zero) to 60 Euro.

	2013					2016				
	Minimum	Maximum	Median	Mean	Standard Deviation	Minimum	Maximum	Median	Mean	Standard Deviation
Average annual earnings from your creative work (total income with expenses)	0	160,002	2,000	5,989	13,564	-1,000	94,000	3,000	7,302	12,276
-Exhibitions	0	14,000	200	1,045	2,005	0	13,000	2	831	1,725
- Sales	0	28,000	500	1,845	4,125	0	115,000	500	3,769	11,370
- Outreach & education	0	30,000	0	1,919	4,209	0	50,000	60	2,065	5,504
- Other	0	50,000	0	3,300	8,069	0	40,000	1	2,063	5,049
Associated expenses (materials)	0	78,000	1,530	3,527	7,363	-3,000	60,000	1,500	3,768	7,402
Average annual earnings from your non-creative work	0	60,000	9,000	10,778	11,892	0	100,000	6,000	10,546	14,781
	0	220,002	11,000	16,767		-1000	194,000	9,000	17,848	

Table 23: The Social Economic & Fiscal Status of the Visual Artist in Ireland Statistical Breakdown

We can also see an increase in the Sales average, moving from 1,845 Euro to 3,769 Euro. However, the median of Sales remains at 500 Euro.

What is very significant is the fall in income from Exhibition making. This clearly supports our verbal evidence that the number of exhibitions have been reduced with some venues/organisations moving from a traditional exhibition model to creating 'competitions' which artists are requested to pay to enter. We also recognise that different venues may be programming the same artists as each other, thereby reducing the opportunities for other artists. There is evidence that a fuller survey should be undertaken sectorially which looks at the types of programming that are prevalent in the sector and the types of paid opportunities that are now in place for artists. This should also take into consideration volunteer and artist led events so as to give a full picture of the sector and the necessity for good management practices mixed with secure and meaningful funding based on the quality of the programme and the actual payment practices of organisations.

It is important for us to set this in the context of the *Artists Payment Guidelines* and the clause in funding letters prior to 2016 which clearly stated that artists must be paid in an equitable manner, later taken into Objective Three by the new Arts Council Strategy document.

2014 results						
Table A Summary of main results	2009	2010	2011	2012	2013	2014
Income	€	€	€	€	€	€
Nominal Income - Equivalised disposable income per individual						
Median	20,107	18,591	18,148	17,702	17,551	18,210
Mean	23,326	22,138	21,440	20,856	21,106	21,718
At risk of poverty threshold (60% of median income)	12,064	11,155	10,889	10,621	10,531	10,926
Real Income¹ - Equivalised disposable income per individual						
Median	20,107	19,273	18,555	17,702	17,374	17,977
Mean	23,326	22,950	21,920	20,856	20,893	21,440
At risk of poverty threshold (60% of median income)	12,064	11,564	11,133	10,621	10,425	10,786

Table 24: Survey on Income and Living Conditions (SILC) CSO

Average annual earnings from your creative work (total income with expenses)	Minimum	Maximum	Median	Mean	Std Deviation
Female	-1,000	94,000	3,000	6,867	11,714
Male	0	75,000	3,000	8,327	13,453
Exhibitions					
Female	0	8,000	2	771	1,491
Male	0	13,000	100	968	2,158
Sales					
Female	0	25,000	275	2,182	4,256
Male	0	115,000	1,000	7,877	19,839
Outreach & education					
Q2: Female	0.00	50,000.00	433.50	2,567.05	6,321.11
Q2: Male	0.00	6,000.00	0.00	732.58	1,489.72
Other					
Q2: Female	0.00	40,000.00	40.00	2,597.60	5,915.38
Q2: Male	0.00	8,005.00	0.00	951.51	1,973.21
Associated expenses (materials)					
Q2: Female	-3,000.00	36,000.00	1,250.00	2,992.68	5,068.42
Q2: Male	0.00	60,000.00	2,000.00	5,826.24	11,231.23
Average annual earnings from your non-creative work					
Q2: Female	0.00	50,000.00	6,000.00	8,800.33	9,769.57
Q2: Male	0.00	100,000.00	5,250.00	15,050.00	22,532.48

Table 25: The Social Economic & Fiscal Status of the Visual Artist in Ireland - Gender

Less than 10,000 per annum after expenses	Creative Income	Total Income
<1	100%	75%
1 – 5	95%	68%
5 – 10	92%	59%
10 – 15	78%	41%
15 – 20	79%	51%
20 – 30	73%	43%
>30	91%	55%

Table 26: The Social Economic & Fiscal Status of the Visual Artist in Ireland - Years as Artist

7 The Impact of the Guidelines

"I think VAI "has the artist been paid " is brilliant and I quote it to people daily"

We have been very specific in asking if the Payment Guidelines for Visual Artists have had an impact on individual artists' lives. We have received feedback through the office that artists are still finding it hard to get paid, but feel empowered by the guidelines and no longer feel as if they are "begging". For this reason we are publishing in full the comments received as feedback... with any identifying names redacted so as to maintain confidentiality.

Specifically there is support for the Guidelines but there is a strong call for some form of enforcement put in place that they are being implemented by publicly funded organisations and events.

Our first question was... "In your personal experience has the introduction of Payment Guidelines for Visual Artists made a difference to your work and life?" Given the previous answers concerning exhibition opportunities we were not surprised that only 27% of respondents declared that they had been directly affected by them, but we found that the comments gave us a deep insight into the realities.

There is a strong case to be made for some form of monitoring across all art forms as there are clear comments that artists feel that some organisations, venues, and events are continuing to find ways not to pay artists, or are failing to budget for payments. There is also a clear case to be made for VAI to raise awareness of the Guidelines. This will be addressed at Get Together 2016 later this year.

As we can see there is much work to be done.

7.1 Comments (in Artists Own Words)

7.1.1 The Support

- *I think it should be a guideline for ALL exhibitions not just Art Council funded ones. A great deal of the time artists are expected to make new work and exhibit it for free. There is a lack of appreciation for what we do in many circles. But often people assume that if we exhibit in a major venue/location that we are paid!*
- *No, most of paid art work over last few years has been public art commission work. However I was in a position where a commissioning body was trying to "save" money on a public commission and wanted me to take out the contingency fee from the project. I was able to refer to the VAI public art guidelines on contingency fees which in fact I was well below the limit.*
- *It has helped me to make others understand the necessity of paying the artist for what they do*
- *It provides a framework to work from. It has led to more transparency in the area. I also look for organisations who openly display the 'we pay artists' badge. It helps professionalize the industry*
- *I think it's brilliant that it has been introduced, but I haven't seen it affect my work life.*
- *It is valuable to have this to refer to*
- *The guidelines have provided a support in making proposals to organisations and individuals not ordinarily familiar with artist payments. This has made pitching artist fees easier as i sound more confident referencing the public document. Also as a curator the guidelines regular influence our budget for artist fees in solo verses group shows and depending on media, etc.*
- *It absolutely made a difference on a practical level in all artists' lives, particularly with the implementation by the Arts Council and certain local authorities. It means you now expect a discussion on an artist fee, whereas before this happened there would be an issue if it was mentioned to most festivals and galleries.*
- *It's a huge help highlighting the issue and having a reference point at least when dealing with art spaces.*
- *Great to have them but simply seems if you aren't funded already most public galleries aren't interested*
- *Should hopefully give organisations guidelines to work off and artists reference points*
- *A slight improvement*
- *I think that the Payment Guidelines have had a very positive impact on the discourse around the payment of artists although I feel that change is slow. Most galleries are more upfront about what they give to artists though fees that are paid are often small and the artist must use them to cover costs meaning that the artist still does not receive payment for their work. The Payment Guidelines also help artists to feel like they can ask for payment which is another positive. One negative impact is that I have noticed that there are less opportunities to exhibit in group shows; however this does not in any way lessen the importance of this work. As a struggling Visual Artist, I am very grateful for the work that VAI have done, and continue to do, in this area.*
- *I have seen more paid exhibitions and residencies available but competition is such that they haven't made a difference time personally*
- *I have been paid in cases that in past may not have been*
- *I think it has helped implement basic fees for delivering and participating in exhibitions.*
- *I have been confident in producing quotes for a couple of commissions and have added a link to the guidelines to back up my calculations. It has been invaluable.*

- *I still feel under pressure and not in a strong position to stand my ground and negotiate payments. Do have more confidence in demanding fair pay, but still a worry that I'll be under cut by someone willing to work cheaper*
- *It has been great for awareness. Unfortunately so many galleries expect the artist to pay a fee to enter, then there's the cost of transport/courier etc. But no contribution is made by the organisations.*
- *I think the Payment Guidelines creates awareness and confidence around the needs of artists and their families*
- *While not relevant to me these are desirable and will be beneficial if universally demanded but sensibly applied.*
- *It's good to have someone standing up for me.*
- *Very good idea. may be helpful in the future.*
- *It indicates to local councilors arts centres etc. that artists need an income , that arts practice is not a hobby that we should be happy to do for free.*
- *Makes me feel my worth as an artist*
- *Thanks for doing that.*
- *Should be law*
- *It must be enforced across the board.*
- *The payment guidelines have forced art spaces to think differently about the value of work done by artists. This is crucial. Whether or not galleries use the guidelines, it has given me a personal opportunity to refuse exhibitions, citing the guidelines, which hold water as they are from a reputable source. Excellent work.*
- *I was paid recently for my time and I very much appreciate it!*
- *Really great to have solid figures.*
- *It helps to quote them when dealing with clients*
- *Unpaid labour is rampant, expected, and endemic. Outside of a few major institutions, it appears to be little than a conversation piece. Good initiative, little change. Not the fault of VAI, Ireland is not favourable to culture.*
- *I think it's necessary, thank you.*
- *I think this is a very good thing, it just hasn't applied to my own experience yet.*
- *Fantastic to have these guidelines*
- *Have to get a show to be able to avail of this. I commend it though.*
- *I meant some income the last year (very small)*
- *it's incredibly helpful*
- *Important*
- *Guidelines are great but haven't got paid yet*
- *Its not yet relevant but will become more so and is much appreciated*
- *Great for those that need it. Glad it's there though it doesn't effect me.*
- *It was a pleasant surprise to be paid for an exhibition, even if the amount was a fraction of the cost of putting on the show. It still felt nice to be paid at all.*
- *I know they are there and glad of it, but not applicable as I can't get to the point of needing these guidelines. i.e. payment guidelines are no use until payment might actually be forthcoming :)*
- *Being ignored try enforcing it! Good Idea tho*
- *It has people talking...*
- *Good guide but not always paid what is recommended*
- *Fantastic. Has changed attitudes towards artists. Artists feel more respected and not afraid to ask for payment*
- *It a way of feeling properly recognised for the work done. The fee is still very low*
- *Easy to follow*
- *It is forcing galleries to seek funding to pay artists.*
- *I am exhibiting now in a gallery that is paying me to exhibit! First time ever.*
- *Now demanding other Countries do the same.*
- *Artists feel empowered to ask about money.*

7.1.2 The Concerns

- *I don't know that organisations have really taken this on board - they pay lip service but at the end of the day if the budget is tight the artist is the first to feel the cuts.*
- *Local arts council and festival office here in COUNTY NAME REDACTED have relied of voluntary work by artists to aid the festival. Artists feel "over a barrel" to give time or the may be deemed 'out of favour'. Some community projects are badly run and disrespectful of artwork and artists time.*
- *The lack of funding opportunities is a real problem. I previously was an artist in the UK for many years and it was easier there to apply to small funds for assistance with travel or smaller projects. I have applied to the arts council for the last 5 years with no success and have looked but been ineligible for all other Irish funding opportunities. Money is the key problem for myself and all my peers. We work so much we cannot spend enough time in the studio or with our family/partners. It is unsustainable for most. The Payment Guidelines are a fantastic facility though and are a step in the right direction to get people to understand the value of our work. However every gallery should sign up to honour these guidelines. I did a commission for one of the top contemporary art galleries in Dublin recently and was paid a token amount which in no way covered my time or materials - let alone leave me with something to live off.*

- *I feel that art institutions are still slow to reimburse artists fairly or promptly. Payments for work are often delayed without apology or explanations to why. Paying for entries*
- *I was given 45% of the funding asked for a project from LOCAL AUTHORITY NAME REDACTED*
- *The fee often is used as a cover for associated expenses*
- *I have not looked into all of these services in depth, but being part of the VA mailing list, and learning about it in college is already helping in terms of starting out as a full time Visual Artist.*
- *Only relevant if opportunities come up. Has not applied to community arts, organising festival exhibitions that I've been involved with.*
- *Covering some costs not all*
- *it seems opportunities to exhibit have become more difficult to find generally*
- *Needs to be more, and needs to be enforced*

8 Further Comments (in Artists Own Words)

- *Life as a visual artist was a period of luxury in terms of time spend on creativity, discovery, thinking and personal development, an indulgence but not a sustainable life style*
- *A national mind shift towards a better understanding of what an artist does and the value of arts outside of economic benefits. Art is recognised for its benefits in health, in health environments and for maintaining balance in personal health. I wonder about the health of our artists, in particular mental health, given the level of uncertainty the majority of artists experience. I think the arts community needs to become more transparent around these issues. Artists are encouraged to project an image of success but the truth is we can't even have an honest conversation about who is in receipt of social welfare or not, as dictated by the current system and lack of understanding for a profession as a visual artist. The fear, the shame, the lies, the undesirable feelings resulting when one is caught in this conflicting position between being in your practice or making ends meet - this needs to be a national conversation. Let's meet it head on with the relevant government departments and call it what it is. Let's stand up and make change happen. Let's make ourselves visible for who we are and not live in fear of a box ticking exercise.*
- *Sporadic nature of sales makes cash-flow very tricky and also makes a second source of income essential. This in turn limits the time to be spent on creating and finishing work.*
- *I'm not sure what to say, other than, the older I get the more I feel I have to take responsibility to insure that I meet my own financial needs and mind my own stress/levels. If making a living as an artist doesn't meet those needs, I know I have to think of something else.. I can't keep expecting to sustain a living on working on juggling multiple projects,, its not feasible,, Its a sad reality but its a real reality.. its not possible to sustain working solely as an artist in Ireland (unless your extremely high profile) and this is just a fact. I don't see this changing in my life time either*
- *It becomes increasingly difficult to sustain an art career as you become older.*
- *In my experience.. most artists I know are on poverty level income, on the dole or in low paying jobs totally irrelevant to their professional qualifications... and this gives rise to extreme competitiveness.. for funding, opportunities etc.. rather than solidarity*
- *Juggling is key to working as a visual artist. Living rurally is the basis for me surviving as an artist with a good quality of life. My living costs are less than when I've lived in cities, and I can afford to travel to events and opportunities in Irish cities and further afield, while living independently. I'm currently on a █████ government scheme (until end March) to assist me managing a new arts space as an artist led voluntary organisation, which is my core objective as an artist currently. It's an exciting time for the arts in our region and through this venture I'm contributing to the provision of supports and activities at subsidised rates for many artists and creatives in our region, which I can also benefit from, including having a dedicated studio space. We are also creating paid opportunities for artists, through exhibitions and participation in our in house productions. Our company is a registered charity, I am a director, and therefore I cannot be paid for my work at the new arts space. Finally, annually, I am commissioned for school projects and private commissions which I don't generally publicise as I feel these clash with the integrity of my overall visual arts practice. This said, I continue to apply for part time teaching positions to support my visual arts practice and living costs. It is quite a juggling act to manage working as an artist but very worthwhile.*
- *Unfortunately there is not enough paid art related jobs which then applies pressure on income and sustaining a high level practice*
- *There are far more visual artists graduating than the Irish art market can support. Most Irish people never buy art yet there hundreds of fine art graduates every year. For many their fine art career ends with graduation. It some is only a decent profession for a small number of artists.*
- *Shortage of studio spaces with low rents*
- *Would love the Government would allow me to sell my work . They would take my disability benefit if I sold*
- *Gender is a huge factor in representation and opportunity in Ireland.*
- *More support for international opportunities*
- *I love to work as a Visual Artist though I find it very challenging, like so many Irish artists. I would say that there is very little understanding of the artistic community in Ireland, of our contribution and needs, particularly in the corridors of 'officialdom' (government, local authorities, both public and private enterprises). I am however, extremely grateful to VAI for the information guides that you provide and indeed the lobbying that you do on our behalf. Thank you.*
- *I am going into full time work this year as I can't continue to live so frugally especially as a Person with a disability. There are few supports when you leave college and the burden of financial obligation prevents creativity and development*
- *It has made no difference to me. The social welfare is on my case and forcing to other things, like art is not enough. Very tired of the current system. I have an MA in fine art and it seems to be worthless.*
- *It still seems like artists fees are a small portion of overall budgets in certain projects. Not all time is accounted for in payment (prep time /travel. I can't afford a studio so my practice really suffers. There seems to be no regulation on studio prices.they are generally awful, small and very very expensive.*
- *The lack of affordable studio space means it's difficult to make the work. If I have to pay for a studio then that means I can't afford materials. If I don't have a studio, it's hard to make good work.*
- *Childcare costs are a huge impediment to artists on low incomes from ages 0-4 years*
- *I had to relocate outside of Co Dublin to be able to work and live the way I want. It is easier financially to work and live in a remote part and travel when neee*

- *Given a choice I would work as an artist every waking hour. I am not able to take on creative work full-time, and recognised this as a fact some years ago. It is near impossible to maintain a life on social welfare in Ireland, and the art 'career ladder' is restrictive and, from my experience, forces you to change your work depending on what galleries/funding guidelines etc. want. There is no room for 'trial and error' outside of the very competitive Arts' Council bursary, and art needs trial and error (from friends' experience this is the truth at any stage of an artist's career). I have found a way to self-fund by working a 'regular' job, and am happy to do so. I would always prefer to make more time for my creative work, but I am happier being able to work the way that I do, knowing that there are no financial constraints, and as a result making sure that my work/life is not relying on unstable funding. Funding inevitably changes the work being made, and I find it more important that the concept, and not the commercial viability, of work is foregrounded. By self-funding I ensure that I am not answerable to an external body, so do not have to worry about any sort of viability. So there are strengths to working this way, but the obvious weakness is that the more time spent making art, the better it inevitably becomes, so without this time my development is slow.*
- *Its hard and not for the money but society needs and wants artists*
- *Being self employed and not being allowed to sign on when things are tough makes it very hard to survive and produce work without being a burden on others. Even a very small allowance in exchange for a contribution to the community would help. Don't want money for nothing, just enough to be able to be a contributor to society.*
- *I have recently graduated, am perceived as quite successful, and still unpaid for everything except my jobbridge. I'll be leaving the country soon, as there seems to be little hope for anything to change here.*
- *It's a juggling act, mountains and troughs, constant applying and hoping. In between 'good times' the stress can be immense. I live from month to month, project to project in the hope that I can continue to live in Dublin as artist. Other jobs are also unstable, I am aware of this. I know I could live in the country as a practicing artist for much less of a cost. You certainly need to have the drive to persevere, but artists do chose this life, (I know it shouldn't be like this) but we are lucky in many other ways.*
- *I don't mind diversifying my activities, as long they are creative and challenging. I don't expect to make a living doing only one thing. I would prefer greater demand from the public and private business for art, rather than relying on funding.*
- *I believe that there is need for a mini aosdana, which would be like the back to work scheme, in other words a small weekly payment that would allow the artist to make work exhibit and sell it without endangering this regular payment which would just take away that awful fear which hangs over so many of us all the time, of wondering how we are going to pay the next bill. I've been thinking about this for a while and I think it is a workable idea. The biggest problem seems to me that a very few artists are chosen time after time for whatever help is available, and those of us who don't fit into whatever the curators have decided is 'of value' this year - are left constantly struggling to stay working at making art and not abandon it through the pressure of lack of income.*
- *General public doesn't seem to value art, it's not properly addressed in education, people don't understand it and artists and curators are not sure how to engage public either. Free access to exhibitions and events is an attempt to attract audiences but I feel it only further marginalizes arts as galleries and cultural centres don't generate any income, depend on social funding and hence independent spaces are run by volunteers for whom this becomes a full-time reality. There are very few paid opportunities and artists and other cultural workers will do things for free just because it's good for their exposure. It all creates a culture where art is not seen as a 'serious' activity, it's seen as something that a bunch of 'hippies' do for a love of it before they realise they have to get a 'real' job. It is not sustainable to be an artist or arts sector worker, there are so few paid opportunities outside Dublin and not enough in Dublin either. It's sad to see many of my artist colleagues dipping in and out of stressful breakdowns or depression. It's just not a happy place/time for working in arts and culture, there a few who make it but most of arts in this country is sponsored by social welfare and with increasing rents, cost of living and materials I feel I'm on the edge of my abilities to keep going like this.*
- *I would love to be of use myself, as an artist in helping other artists down the road. But because I am currently finding my own feet, I can only help students or those applying for studies relative to art, design, film and music. I will take this opportunity to thank those that have set up VAI and a visible and working network for artists in Ireland and abroad. There is a lot of opportunity within reaching distance for all creative practices. I find that it is a matter of investing time, patience and curiosity for each individual artist. But that it is a healthy and rewarding challenge. Best of luck with the coming year.*
- *One local venue pays artist fees, but 'invites' local artist to 'donate a work' which is then auctioned with all the profits going to the venue and none to the artist, but your work gets 'exposure' and is part of a small catalog in return. These profits are used as extra funding that the venue needs. Any local artist who received and exhibition in that venue was one that 'donated' a work. I could not agree with this and out of principle and did not 'donate' a work. In short, many in places where that pay artist fees for the exhibition, expect expectations and free services from the artist and this is still common practice. This doesn't mean I do not understand venues too have trouble getting sufficient funding, I do, which makes them creative in finding other ways to get artists' services for free. And I hear similar stories from other artists. Has the problem moved? Ultimately the sector suffers from serious financial anaemia, but even if that were to be solved, there remains expectations for artists of all kinds to be as cheap as possible so money can be spent otherwise ie marketing, networking, profiling venues and festivals.*
- *Questions were good, the issue of having regular income from art is a major issue - the precarious nature of not having regularity - and solving this by going elsewhere for work.*
- *Need to get the message out to the general public that the arts are an essential part of everyday life and that artists are not 'different' or 'elite', but working stiffs like everybody else.*

- *There seem to be less and less opportunities to exhibit which aren't tied in with either the implication of having to pay in some respect or unpaid , and less and less opportunities which aren't tied to age ie emerging or young recent graduates or being under 45.*
- *This isn't something I would do if I didn't really want and need to. It's too difficult otherwise.*
- *Unbelievably difficult. Constantly just hanging on. Very frustrating. It's more important to have money than ability.*
- *The unconventional skills I developed as an artist did open doors in other professional fields. This is good.*
- *This is a good life with integrity and meaning. And if they like something some people put their money where their mouth is.*
- *Internships are the biggest problem. The younger generation need the income from the jobs that are currently internships.*
- *There are really great people working in the visual arts in Ireland, the best people, making extremely interesting work. We can feel undervalued however.*
- *Things like health insurance or taking a holiday feel like big luxuries. Subsidised health insurance for artists would be a huge help.*
- *More opportunities for emerging artist/ year or two after college, access to knowledge about available support*
- *In my experience artists working in an outreach capacity are not paid the same as other professionals working the same field ie. community workers or educators. Those managing arts in health or arts in community programmes (often artists themselves) try and make do with inadequate budgets and unrealistic expectations and the artist is expected to work for the basic VEC rate with no travel expenses, no preparation or research time and for one or two hourly adhoc sessions. If you factor in petrol, travel time and preparation time it is not financially viable but I feel like I need to say yes if I am going to be kept in the loop about other upcoming opportunities.*
- *I have very little fun. And a personal longterm relationship has suffered and ended due to workload, lack of money, and lack of permanent secure work in one location.*
- *No where affordable to live . No studios available or too competitive if there are any, too expensive also. Should be affordable or subsidised live work spaces.*
- *I think VAI "has the artist been paid " is brilliant and I quote it to people daily*

9 Case Studies

	Artist A	Artist B
Age	25 to 24	35 to 34
Gender	Female	Female
Years as Artist	5 – 10	10 – 15
Education Level	PhD	PhD
Main area of arts practice 3-10 hours	3-10 hours	10 – 25 hours
Other areas of artistic practice	3-10 hours	3 – 10 hours
Other work in the visual arts	10-25 hours	3 – 10 hours
Other work in other arts	3-10 hours	10 – 25 hours
Other work outside of the arts	3-10 hours	0
Being unemployed	3-10 hours	0
Other non-work activities (illness, holiday, family responsibilities, etc.)	10-25 hours	0
Reasons that Prevent more time in Main area of practice	Tiredness because by the time I switch between all the other roles I have to assume on a weekly basis it can be difficult to 'switch' back into the headspace that my practice deserves and needs to progress.	Taking on art projects that are not specifically related to my arts practice
Registered for Social Welfare Treatment	Yes, Means Tested There is a lack of understanding of the role of visual artist as a professional career choice.	Yes, Means Tested Required to retrain or apply for alternative jobs. Treated well but have been given the impression that my chooses career is not related to an income.. unrealistic
Have you been on holiday in the past year?	No	No
Has your household been in arrears?	Yes	No
Do you have at least €1,000 for rainy day funds?	No	No
Do you have a personal pension plan?	No	No
Do you have private health insurance?	No	No
Have you had difficulties applying for a Mortgage as a visual artist?	N/A	Yes
Have you had difficulties applying for a bank loan as a visual artist?	Yes	Yes
Have you had difficulties applying for car insurance as a visual artist?	Yes	No
Are you registered as a PAYE worker?	No	No
Are you registered as self-employed?	Yes	Yes
Accommodation Status	Rented from Private Landlord Lives with Partner	Artists Residency
Average annual earnings from your creative work (total income with expenses)	4500	12000
- Exhibitions	0	
- Sales	0	
- Outreach & education	2000	
- Other	1000	
Associated expenses (materials)	1500	
Average annual earnings from your non-creative work	2000	
Benefited from Payment Guidelines	Yes	No
Comment	It provides a framework to work from. It has led to more transparency in the area. I also look for organisations who openly display the 'we pay artists' badge. It helps professionalise the industry	I think its brilliant that it has been introduced, but I haven't seen it effect my work life.
Other Comments	A national mind shift towards a better understanding of what an artist does and the value of arts outside of economic benefits. Arts is recognised for its benefits in health, in health environments and for maintaining balance in personal health. I wonder about the health of our artists, in particular mental health, given the level of uncertainty the majority of artists experience. I think the arts community needs to become more transparent around these issues. Artists are encouraged to project an image of success but the truth is we can't even have an honest conversation about who is in receipt of social welfare or not, as dictated by the current system and lack of understanding for a profession as a visual artist. The fear, the shame, the lies, the undesirable	I'm not sure what to say, other then, the older I get the more I feel I have to take responsibility to insure that I meet my own financial needs and mind my own stress/levels. If making a living as an artist doesn't meet those needs, I know I have to think of something else.. I can't keep expecting to sustain a living on working on juggling multiple projects,, its not feasible,, Its a sad reality but its a real reality.. its not possible to sustain working soely as an artist in Ireland (unless your extremely high profile) and this is just a fact. I don't see this changing in my life time either

	Artist A	Artist B
	feelings resulting when one is caught in this conflicting position between being in your practice or making ends meet - this needs to be a national conversation. Let's meet it head on with the relevant government departments and call it what it is. Let's stand up and make change happen. Let's make ourselves visible for who we are and not live in fear of a box ticking exercise.	

	Artist C	Artist D
Age	35 to 44	35 to 44
Gender	Male	Male
Years as Artist	15 – 20	5 – 10
Education Level	PhD	PhD
Main area of arts practice	10 – 25 hours	10- 25 hours
Other areas of artistic practice	1 – 3 hours	3 – 10 hours
Other work in the visual arts	1 – 3 hours	1 – 3 hours
Other work in other arts	1 – 3 hours	
Other work outside of the arts	10 – 25 hours	
Being unemployed		
Other non-work activities (illness, holiday, family responsibilities, etc.)	10 – 25 hours	
Reasons that Prevent more time in Main area of practice	There is insufficient income from art works / I need to earn more by working elsewhere	There is insufficient income from art works / I need to earn more by working elsewhere
Registered for Social Welfare Treatment	Yes, Means Tested Required to retrain or apply for alternative jobs Threatened with the removal of your benefits Treated differently as a visual artist than other professions	Yes, Means Tested Treated differently by different officers
Have you been on holiday in the past year?	No	Yes
Has your household been in arrears?	Yes	Yes
Do you have at least €1,000 for rainy day funds?	No	No
Do you have a personal pension plan?	No	No
Do you have private health insurance?	No	No
Have you had difficulties applying for a Mortgage as a visual artist?	No	No
Have you had difficulties applying for a bank loan as a visual artist?	Yes	No
Have you had difficulties applying for car insurance as a visual artist?	Yes	No
Are you registered as a PAYE worker?	No	Yes
Are you registered as self-employed?	Yes	No
Accommodation Status	Rented from a local authority Lives with Spouse/Partner with 2 children	Owner occupied with mortgage Lives with Spouse/Partner with 3 Children. Is the Primary Income earner
Average annual earnings from your creative work (total income with expenses)	5000	4200
- Exhibitions	1000	0
- Sales	1000	0
- Outreach & education	500	4200
- Other	2500	0
Associated expenses (materials)	1000	1200
Average annual earnings from your non-creative work	8000	20000
Benefited from Payment Guidelines	Yes	Yes
Comment	When asking to be paid I have been rejected from the show, as in the offer of the show has been withdrawn.	Unwillingness to work without a fee regarding workshop facilitation and talks etc...
Other Comments		

	Artist E	Artist F
Age	55 to 65	18 to 24
Gender	Female	Female
Years as Artist	Less than 1	1 to 5
Education Level	3rd Level	3 rd Level
Main area of arts practice	25 – 23 hours	10 – 15 hours
Other areas of artistic practice	1 – 3 hours	1 – 3 hours
Other work in the visual arts	1 – 3 hours	1 – 3 hours

	Artist E	Artist F
Other work in other arts		
Other work outside of the arts	1 – 3 hours	25 – 35 hours
Being unemployed		
Other non-work activities (illness, holiday, family responsibilities, etc.)	3 – 10 hours	3 – 10 hours
Reasons that Prevent more time in Main area of practice	There is insufficient income from art works / I need to earn more by working elsewhere	There is insufficient income from art works / I need to earn more by working elsewhere
Registered for Social Welfare Treatment	Yes, Means Tested	No
	Required to retrain or apply for alternative jobs	
	Not entitled to anything as means tested, worked all my life until became redundant and became a mature art student. living on my life savings	
Have you been on holiday in the past year?	Yes	No
Has your household been in arrears?	No	No
Do you have at least €1,000 for rainy day funds?	Yes	No
Do you have a personal pension plan?	No	No
Do you have private health insurance?	Yes	No
Have you had difficulties applying for a Mortgage as a visual artist?	N/A	N/A
Have you had difficulties applying for a bank loan as a visual artist?	N/A	N/A
Have you had difficulties applying for car insurance as a visual artist?	N/A	N/A
Are you registered as a PAYE worker?	Yes	Yes
Are you registered as self-employed?		
Accommodation Status	Owner Occupied with Mortgage	Rented from Private Landlord
	Lives with spouse/partner - other earner does not have a safe and stable income	Lives with spouse/partner
Average annual earnings from your creative work (total income with expenses)	3400	1000
- Exhibitions	2000	1000
- Sales	1100	
- Outreach & education		
- Other		
Associated expenses (materials)	300	3000
Average annual earnings from your non-creative work		10000
Benefited from Payment Guidelines	No	Yes
Comment		Mandate to include an artist fee in Art Council applications. Confidence in approaching galleries to enquire about their fee before making a proposal.
Other Comments	Art colleges are not preparing students for the real world	I suffer from anxiety because of the expectations of the sector (networking, quality of work etc) which feel impossible to achieve while balancing a low paid high-pressure job with an art practice. My financial situation is extremely precarious and when sudden accidents or health related incidents happen I can't afford to treat them.

10 Social & Comparative Demographics

In order to better understand the visual artists positioning in society, we have a group of standard questions that offer direct comparison with other members of society.

10.1 Gender

	2011	2013	2016
Male	33%	34%	33%
Female	67%	66%	67%

10.2 Age Group

	2011	2013	2016
18 to 24	1.04%	2.91%	4.42%
25 to 34	18.69%	24.27%	17.89%
35 to 44	22.84%	25.73%	22.32%
45 to 54	32.87%	26.46%	30.11%
55 to 64	18.34%	14.81%	18.74%
65+	6.57%	5.83%	6.53%

10.3 Standard of Living

	2011	2013	2016
Had a holiday in the past year	46%	58%	52%
Household has been in Arrears	40%	42%	38%
Has access to €1000 Rainy Day Fund	59%	42%	42%
Regularly Saves	52%	40%	42%
Personal Pension Plan	22%	13%	17%
Private Health Insurance	54%	13%	37%
Difficulties obtaining a Mortgage	50%	50%	48%
Difficulties obtaining a Bank Loan	50%	52%	50%
Difficulties obtaining Car Insurance	15%	20%	28%
Registered for PAYE	48%	47%	42%
Registered as Self-Employed	49%	54%	52%
Do you do your own Accounts	42%	71%	67%
Are you the Primary Income Earner?	48%	44%	46%
Do you have dependents as the Primary Income Earner?		18%	20%
Are you registered for the Tax Exemption Scheme		53%	44%
Do you suffer from stress?	85%	79%	76%

10.4 Accommodation

	2011	2013	2016
Owner occupied with mortgage	38.28%	28.37%	28.20%
Rented from a private landlord	27.24%	38.06%	27.91%
Owner occupied without mortgage	24.14%	18.34%	21.80%
Living with parents	4.48%	5.54%	8.72%
Other	0.69%	2.42%	5.81%
Rented from a local authority	4.83%	4.50%	5.23%
Occupied free of rent	1.72%	2.42%	2.33%
Purchased from a local authority	0.69%	0.35%	0.00%

10.5 Challenges

1. Money (financial instability, funding applications)
2. Time (balancing different jobs)
3. Exhibiting and selling work (finding opportunities, getting gallery space, sales)
4. Building a reputation, publicity, exposure
5. Development as an artist and cost of materials
6. Getting paid for work
7. Stress management
8. Getting help and advice at an affordable price
9. Maintaining artistic integrity
10. Maintaining healthy relationships
11. Small art market
12. Inspiration and motivation
13. Health and/ or age
14. Getting in touch with "the arts scene"

10.6 Resident

County	2011	2013	2016
Carlow	0%	1%	2%
Cavan	1%	1%	2%
Clare	3%	3%	4%
Cork	11%	9%	11%
Donegal	0%	3%	3%
Dublin	0%	43%	30%
Galway	0%	7%	6%
Kerry	3%	3%	3%
Kildare	3%	3%	2%
Kilkenny	2%	2%	2%
Laois	0%	0%	0%
Leitrim	3%	1%	1%
Limerick	2%	1%	6%
Longford	0%	0%	0%
Louth	2%	2%	3%
Mayo	4%	2%	3%
Meath	1%	0%	2%
Monaghan	1%	0%	1%
Offaly	0%	1%	1%
Roscommon	1%	1%	1%
Sligo	2%	3%	3%
Tipperary	0%	2%	0%
Waterford	2%	1%	4%
Westmeath	1%	1%	1%
Wexford	4%	4%	3%
Wicklow	5%	5%	5%

10.7 Years as an Artist

	2013	2016
Less than 1	2.93%	4.26%
1 - 5	18.78%	23.45%
5 - 10	22.20%	15.99%
10 - 15	17.56%	14.50%
15-20	12.44%	14.71%
20 - 30	11.46%	10.66%
Over 30	14.63%	16.42%

11 Final Question

Each year we ask the question “Looking at both the positives and negatives in your career, would you still choose to be a visual artist?”

	2013	2016
Yes	92%	89%
No	8%	11%

Table 27: Would you still choose to be a visual artist?

As we can see there are many ways in which visual artists’ lives have changed over the past number of years of budget cuts and the reduction in opportunities. It is the role of Visual Artists Ireland to offer many levels of support to professional visual artists and from this report it is clear that our work is needed now more than ever.

Visual Artists Ireland would like to thank all artists who have taken time to complete this survey.

The Sculptors Society of Ireland t/a Visual Artists Ireland is funded by the Arts Council /An Chomhairle Ealaíon, The Arts Council of Northern Ireland, and Dublin City Council.

Visual Artists Ireland

Ealaíontóirí Radharcacha Éire

Head Office

Central Hotel Chambers,
7/9 Dame Court,
Dublin 2
Tel: +353 (0)1 672 9488
Website: <http://visualartists.ie>
Email: info@visualartists.ie

Northern Ireland Office

109 - 113 Royal Avenue,
Belfast, BT1 1FF
Northern Ireland
Tel: +44 (0)28 9587 0361
Website: <http://visualartists-ni.org>
Email: info@visualartists-ni.org

Registered Charity No. CHY 9629

Patron: Michael D. Higgins, PRESIDENT OF IRELAND

Funded By:



Project Funded By:



International Memberships



Corporate Sponsors

