

# Artists Research

Research reports into the visual arts and crafts can form a vital resource for practitioners. Often, funding applications, advocacy and support can be reinforced by references to official reports with standardised research methodologies.

The Artists Research project (formerly the Visual Arts Research Unit) at Wimbledon College of Arts' Engine Room compiled and published links to 84 such reports, and Artquest has recently taken over stewardship of this resource.

In the coming year Artquest is planning a major website redevelopment to better showcase and present the vast range of information we provide, and this important resource will be fully integrated into our new web structure. In the meantime, we present a text list of major arts research reports in text format to help artists understand the environment in which they operate and to provide a useful resource for funding and advocacy.

Artists Research was established to make available quality evidence about artists in the social and economic spheres. It was interactive, supportive, collaborative and inclusive of the visual arts in all their diversity, and included research about contemporary artists and creative craft practitioners from all backgrounds and across all media.

**Article Name:** It's Not About You...It's About Them

**Article Author(s):** Holly Sidford, Marcelle Hinand Cady and Alexis Frasz of Helicon Collaborative

**Year Published:** 2010

**Organisation published by:** East Bay Community Foundation and The San Francisco Foundation

**Country:**USA

**Topic Focus(es):**

Other (Visual Arts Publishing)

**Aims:**

Chronicles how artists and small- to mid-size arts groups found creative ways to engage new donors in supporting new work and uncovers donors' motivations to give.

The Fund For Artists Matching Commissions is a collaborative project between East Bay Community Foundation and The San Francisco Foundation that supports the development of new works by Bay Area artists and helps small- to mid-sized arts groups strengthen funding by attracting individual donors through a matching challenge grant. The study tells the stories of six artists and small to mid-size arts groups who leveraged the matching funds to generate resources for their artistic projects.

The study surveyed 1,900 individual donors involved with the Matching Commissions program and 8,500 donors to 17 mid- and large-sized cultural organizations in the Bay Area. Based on in-depth interviews with more than 70 of these donors, results show that making one or more of the four connection points, highlighted in the study, with prospective donors can increase the likelihood of giving and offers practical tools and tips to individual artists and small arts groups for raising funds for new artistic work. The study also identifies five underlying values and motivations associated with individual donor giving to artistic projects.

**Available at:**

<http://www.eastbaycf.org/grantmaking/279-its-not-about-youits-about-them>

**Article Name:** Connecting perspectives on publishing

**Article Author(s):** Williams, G.

**Year Published:** 2005

**Organisation published by:** Arts Council England

**Country:** England

**Topic Focus(es):**

Other (Visual Arts Publishing)

**Aims:**

To investigate the state of specialist visual arts publishing and identify opportunities and potential obstacles for its further development.

**Summary:**

This report, commissioned as part of Arts Council England's 'Review of the presentation of contemporary visual arts' provides an overview of the current status of contemporary visual arts publishing in England. The purpose of this overview is to enable Arts Council England to create a framework for a national strategy of informed and rationalised funding, and contribute to strengthening the sector

The report focuses on the following different forms of contemporary visual arts publishing: catalogues, monographs, art theory books, journals, photographers' books, new media and artists' film and video and artists' books. These play an important role in helping artists to become known. There is concern, addressed in this report, that publishers are small and outlets limited and it questions whether the needs of emergent arts practices and potential new audiences are being met.

**Findings:**

Contemporary arts publishing (in magazines, exhibition catalogues, commercial publications, and artist's books) is an important vehicle for artists to gain a national and international reputation. Catalogues are rarely profitable, but play a vital role. Most of the publishers are small and it is becoming more difficult to compete against large publishers and booksellers, especially Amazon. There are few outlets for artists' books, which nonetheless are bought by dedicated collectors.

**Available at:**

<http://www.artscouncil.org.uk/media/uploads/documents/projects/phpFeBmRq.doc> to access direct.

Also listed at: <http://www.artscouncil.org.uk/artforms/visual-arts/turning-point/related-reports/>

**Article Name:** RetroVisions - Archiving artists' film and video

**Article Author(s):** Stross, O., Lydiate, H. & Pritchard, B.

**Year Published:** 2005

**Organisation published by:** Yorkshire Film Archive

**Country:** England

**Topic Focus(es):**

Other (conservation)

**Aims:**

To find out what is needed to preserve artists' films and video and whether Yorkshire Film Archive can assist in this, and if so how.

**Summary:**

Regional film archives (members of the Film Archive Forum) don't purchase archive material for their collections and with time video and film works by artists will deteriorate and could be lost. The core of the research lies in the issues around public benefit and the cultural legacy of artists' films and videos. One of the starting points was an assessment of outcomes of artists' film and video works funded by Arts Council Yorkshire and their predecessor bodies and an investigation into the viability of storage and cataloguing such material for future access via the regional film archive. The findings confirm that whilst such work will require specialist curatorial input (and hence additional funding), using the resources of regional film archives could significantly increase the present levels of accessibility and improve longer term preservation prospects.

**Findings:**

It is both possible and desirable for YFA to be able to develop a service for artists ... alongside ongoing collections management and film preservation, education and access services, supply of commercial television content and related programmes. (p.12)

**Available at:**

<http://www.yorkshirefilmarchive.com/files/yfa/retroVisions%281%29.pdf>

**Article Name:** Makers in focus: Full report. The working environment of West Midlands designer makers, craftspeople and applied artists at different stages of their careers

**Article Author(s):** Rigg, H.

**Year Published:** 2005

**Organisation published by:** Arts Council England

**Country:** England

**Topic Focus(es):**

Artists' incomes

Craft

**Aims:**

To explore current activity in the [craft] sector and to identify needs and gaps in the provision of professional development support.' (p.6)

**Summary:**

This is the report of a survey of crafts practitioners in the West Midlands that looked into their professional circumstances; their professional development needs and how well these are being met. It found that professional development is usually short term and does not address their two main needs: to find new markets and to develop their creativity. However, it also found reluctance on the part of crafts makers to improve their overall business skills. The region is not managing to hold onto its crafts graduates, with a third moving elsewhere, nor is it able to provide a large enough market for those who stay, with a majority needing to sell what they make in other regions.

**Findings:**

West Midlands makers are sceptical about the value of professional development in business skills. What they want is to have improved access to markets and to develop their creativity.

The West Midlands region is losing young graduates in craft: almost a third of graduates move away from the region.

West Midlands makers are more likely to be female, work from home, have portfolio careers and be located in rural areas.

Males earn more than females, with the former having a turnover some £9000 greater.

Over half the makers in this survey have to look beyond the west midlands to sell their products.

They sell to local inhabitants and not to the tourist trade.

Turnover of West Midlands makers is significantly lower than the national average.

**Available at:**

[http://www.artscouncil.org.uk/publication\\_archive/makers-in-focus-executive-summary](http://www.artscouncil.org.uk/publication_archive/makers-in-focus-executive-summary)

<http://www.artscouncil.org.uk/media/uploads/documents/publications/phpvcb5ZX.pdf>

<http://www.artscouncil.org.uk/media/uploads/documents/publications/php4JFT73.pdf>

Also published in print: ISBN 0-7287-1168-0.

**Article Name:** 'We did stir things up': The role of artists in sites for learning.

**Article Author(s):** Pringle, E.

**Year Published:** 2002

**Organisation published by:** Arts Council England

**Country:** England

**Topic Focus(es):**

Art education

Artists' placements

Artists in education

**Aims:**

To find out:

'1) What are the artists' perceptions of the roles they play in certain 'Artists in Sites for Learning' projects?

2) What are the forms of engagement that occur between artists and participants in artist-led visual arts projects?

3) What factors contribute to these forms of engagement?'

(p.11)

**Summary:**

The 'Artists in Sites for Learning scheme' (AiSfL) funded artists to take the lead in collaborative projects in a variety learning settings (schools, correctional centres, arts centres etc.). This research investigated how artists who participated on this project saw their role and how they interacted. Ten artists were interviewed by the researcher for over an hour each (in one case two were interviewed together and in another three were; the others were interviewed on their own). One artist was interviewed by email. Five themes were identified from the data. These are: the artist as educator, as collaborator, as role model, as social activist and as researcher/enquirer.

**Findings:**

The following themes emerged from the interview data.

**The artist as educator**

Artists saw their role as encouraging learners to be creative, rather than to teach craft skills. They often took the role of co-learner and wanted to encourage learners to experiment. However, they were frustrated by the limitations imposed by formal curricula.

**The artist as collaborator**

Although artists recognised the need to collaborate, there was tension over the extent to which the artist was allowed to influence the outcomes and whether teachers shared their goals.

**The artist as role model**

The artists were role models by exemplifying artists through their own practice and ways of working, in particular their use of problem solving.

**The artist as social activist**

The artists saw themselves as being socially engaged and that one of their roles was to encourage learners to also reflect on social issues.

**The artist as researcher/enquirer**

Some artists kept their own artistic practice separate from their community and education

work, while for others the two were inseparable. However, they all considered themselves to be engaged in enquiry.

**Available at:**

[http://www.artscouncil.org.uk/publication\\_archive/we-did-stir-things-up-the-role-of-artists-in-sites-for-learning/](http://www.artscouncil.org.uk/publication_archive/we-did-stir-things-up-the-role-of-artists-in-sites-for-learning/)

Also published in print: ISBN 0-7287-0897-3.

**Article Name:** Working Paper 1: Changing income and employment circumstances of individual artists

**Article Author(s):** Policy Research Communication

**Year Published:** 2004

**Organisation published by:** Australia Council for the Arts

**Country:** Australia

**Topic Focus(es):**

Artists' careers

Artists' incomes

Economics

**Aims:**

To describe the financial circumstances of individual artists in Australia and to identify trends and relevant issues

**Summary:**

This research is the result of secondary analysis of data collected for a previous study: Throsby D, Hollister V (2003) Don't Give Up Your Day Job - An economic study of professional artists in Australia. It is about Australian artists in the broad sense of the term and breaks down the data by sector. It reveals an ever increasing supply of visual artists, although craft practitioners have declined somewhat. Visual artists have high costs, low incomes and more than one job. All the same, nearly half are represented by a gallery. In common with artists in other fields, they are becoming more entrepreneurial in developing opportunities.

**Findings:**

(These findings are for Australian artists.)

Incomes for all kinds of artists is low compared with other sectors and the income of visual artists and craft practitioners is 20% lower than the average for all artists and had been declining for 15 years. Most artists have two or more jobs and derive most of their income from these other jobs, not from their arts practice. Between 1983 and 2001 the number of visual artists has increased by 75%, although the number of craft practitioners has declined. In proportion to other artists, visual artists have increased from 15% to 21%, whereas craft practitioners have declined over the same period from 15% to 19%. Visual artists have higher costs than other artists and a strong dependence on grants and government sponsorship. The proportion of visual artists represented by a gallery has declined slightly from 45% to 40%, whereas it has increased for craft practitioners from 26% to 43%. Artists are becoming adept as entrepreneurs and ever more resourceful in creating opportunities for themselves.

**Available at:**

[http://www.australiacouncil.gov.au/research/artists/reports\\_and\\_publications/working\\_paper\\_1\\_changing\\_income\\_and\\_employment\\_circumstances\\_of\\_individual\\_artists](http://www.australiacouncil.gov.au/research/artists/reports_and_publications/working_paper_1_changing_income_and_employment_circumstances_of_individual_artists)

**Article Name:** Participation of black and minority ethnic students in higher education art and design

**Article Author(s):** Okon, R.

**Year Published:** 2005

**Organisation published by:** Arts Council England

**Country:** England

**Topic Focus(es):**

Diversity

Art education

Participation

**Aims:**

This literature review, commissioned as part of ACE's 'Review of the presentation of contemporary visual arts' aims to investigate factors that influence the perceptions, choices and experiences of Black and minority ethnic students in higher education art and design, with a particular focus on teaching and learning, attainment and progression.

To investigate how higher education institutions are addressing issues of institutional racism and widening participation in art and design.

**Summary:**

This review explores the participation of Black and minority ethnic students in higher education art and design, by investigating factors that influence students' perceptions, choices, and experiences, and identifying institutional attitudes and practices, with regards to access and admissions, teaching and learning, and attainment and progression.

'Institutional racism', and 'widening participation' are explored with reference to higher education generally, in terms of their legal and policy contexts, and are looked at more closely through a variety of strategies and initiatives aimed at widening participation and countering institutional racism in higher education art and design.

**Findings:**

Black and minority ethnic students tend to go to the newer universities and rarely to the elite institutions. They are more likely than white students to drop out, receive lower results in examinations and those who complete their studies are less likely to find employment.

Institutional racism is entrenched in everything from admissions to assessment. Moreover, the curriculum does not reflect the needs or backgrounds of Black and ethnic minority students. However, the Race Relations (Amendment) Act 2000 places a duty on institutions to address these issues and try to eliminate racism. The government also expects higher education institutions to put in place policies that will increase participation by Black and ethnic minority students.

Reasons there are not more applicants to higher education art and design courses include: too few role models, lack of encouragement at school and a belief that this is not a good career option.

There are various innovations being tried out to widen participation in higher education art and design: 'taster days; summer schools; artists' residencies; mentoring schemes; 'compact' agreements between HEIs and schools and Further Education (FE) colleges; student bursaries; staff training workshops; changes to curriculum content and design; inter-institution networks; and partnerships with community arts organisations'. (p.6)

**Available at:**

<http://www.artscouncil.org.uk/media/uploads/documents/projects/phpX7lCtF.doc>

**Article Name:** Artist employment 2005

**Article Author(s):** Nichols, B.

**Year Published:** 2006

**Organisation published by:** National Endowment for the Arts

**Country:** USA

**Topic Focus(es):**

Artists' careers

Artists' incomes

Professional development

Economics

**Aims:**

To describe earning and employment conditions of American artists in 2005.

**Summary:**

Reports on employment conditions of artists. Table 1 tracks 2002-2005 trends in primary artist employment, while Table 2 shows secondary artist employment in 2005. Table 3 reports average earnings and projected employment growth for artists, as well as training requirements for selected artist occupations. The 2005 labor market improved for the civilian work force and for most workers in artist occupations. Employment in artist jobs grew to 2.1 million workers, while the artist unemployment rate declined from 5.1% in 2004 to 4.4% in 2005.

**Findings:**

In the USA in 2004, the proportion of creative professionals holding more than one job, (12.8%) was twice the average for all professions. Where individuals held more than one job, this survey only included their main job, defined as the one that they spent the most hours a week on. A majority of fine artists who fell with this criterion (62%) and photographers (58%) were self-employed. The average earning for fine artists was \$38,060 and for photographers \$26,080.

**Available at:**

<http://arts.endow.gov/pub/Notes/90.pdf>

**Article Name:** Sharing the spotlight: Increasing access and participation in the arts by Scotland's minority ethnic communities

**Article Author(s):** Netto ,G., Patrizio, A., Pilgrim, S. & MacEwen, M.

**Year Published:** 2003

**Organisation published by:** Scottish Arts Council

**Country:** Scotland

**Topic Focus(es):**

Minority arts

Diversity

Participation

**Aims:**

To:

Examine access to the arts for audiences, participants and artists from culturally diverse backgrounds;

Access the current support for infrastructure of culturally diverse arts activity in Scotland; Inform the planning and development of a policy in the support of work by, with and for people from minority ethnic communities in Scotland. (p.13)

**Summary:**

There is now a requirement in the UK not to discriminate on the basis of race or ethnicity. There is also a policy steer from government, endorsed by the Scottish Arts Council, to widen participation in the arts, both of audiences and of artists. This research investigated access to the arts for audiences and artists from diverse cultural backgrounds. Data were gathered through interviews with six artists (four of whom were visual artists), representatives of minority ethnic organisations and local government and agency officials and through focus group sessions with ethnic minority individuals and with Scottish Arts Council staff and committee members. On the one hand, artists interviewed supported any attempts to enhance the infrastructure for minority arts, especially if this would enable them to gain a wider audience for their work. On the other hand, they felt their work needed to be judged for merit in its own right.

**Findings:**

Artists from minority ethnic backgrounds were of the view that although they endorsed efforts to enhance the profile and relevance of culturally diverse arts activity in Scotland, they themselves wanted to be recognised for the quality of their work in its own right. However, they welcomed the opportunity to become involved in minority events, if it would provide them with a vehicle for gaining a larger audience for their work.

[This is a paraphrase of relevant findings from interviews with six minority artists, four of whom were visual artists.]

**Available at:**

<http://www.scottisharts.org.uk/resources/publications/research/pdf/RES12%20Sharing%20the%20Spotlight.pdf>

**Article Name:** Making it to Market: Developing the market for contemporary craft

**Article Author(s):** Morris Hargreaves McIntyre

**Year Published:** 2006

**Organisation published by:** Arts Council England

**Country:** England

**Topic Focus(es):**

Artists' careers

Art markets

Craft

Economics

**Aims:**

The research brief was to provide recommendations on how:

- the considerable work undertaken through the Crafts Council might be complemented to continue to build the entrepreneurial skills of designer makers
- the sales of contemporary fine craft can be increased
- the market for contemporary fine craft can be developed.

(p.3)

**Summary:**

This report is of research into the market for contemporary craft, of the type endorsed by the Crafts Council. It sought to find out the extent of the existing market and its potential for growth. Over two years, data were collected from the general population of England, and from craft practitioners, buyers and collectors of craft. The main methods were telephone interviews, in-depth interviews and focus groups. The research found that there is a total potential market for craft of 11.3 million (29% of the population of England), while the total market for craft was worth £888.3 million with about 5.6 million craft artefacts are bought each year. Craft markets are an important outlet but there is a lack of outlets selling higher priced and leading-edge craft. The research identified four kinds of crafts practitioners: recognised, progressive, emerging and the rest. The recognised craft practitioners have solo exhibitions, work in public collections and international reputations. Progressive practitioners make cutting edged work, which is aimed at national and international markets. Their work will be sold through several outlets. There is a shortage of dealers who specialise in this kind of work. Emerging practitioners are struggling to be known and find outlets for their more progressive work. To make a living, they tend to also make more traditional work. Most craft practitioners make up the fourth group, which represents 84.7% of the sector. They sell to local markets that they know well. Many make a good living from their work. The authors conclude that there is considerable scope for the market for contemporary craft to grow.

**Findings:**

There is a total potential market for craft of 11.3 million (29% of the population of England).

The research estimates that the total market for craft is worth £888.3 million.

Around 5.6 million craft artefacts are bought annually.

There are four kinds of crafts practitioners: recognised, progressive, emerging and the rest. The recognised craft practitioners have solo exhibitions, work in public collections and international reputations.

Progressive practitioners make cutting edged work, which is aimed at national and international markets. Their work will be sold through several outlets. There is a shortage of dealers who specialise in this kind of work. Emerging practitioners are struggling to be known and find outlets for their more progressive work. To make a living, they tend to also

make more traditional work. Most craft practitioners make up the fourth group, which represents 84.7% of the sector. They sell to local markets that they know well. Many make a good living from their work.

Craft markets are an important outlet. Most craft practitioners sell at wholesale prices, although they say they find pricing difficult. There is a lack of outlets selling higher priced and leading-edge craft.

**Available at:**

<http://www.takingpartinthearts.com/content.php?content=1204>

Also published in print: ISBN 0-7287-1166-4.

**Article Name:** Take away the label: Artists' views on ethnicity, practice and career support in the UK

**Article Author(s):** Morris Hargreaves McIntyre

**Year Published:** 2005

**Organisation published by:** AXIS

**Country:** UK

**Topic Focus(es):**

Diversity

Artists' careers

**Aims:**

To explore:

- current provision of support for these [Black and ethnic minority] artists
- artists' use and perceptions of this support
- how artists wish to be perceived in terms of their practice and ethnicity
- how artists feel they are currently perceived in these terms

**Summary:**

Since the 1970s, arts funding and policy bodies in the UK have put increasing focus on the needs of artists and audiences from Black and minority ethnic backgrounds. Policies, initiatives and organisations have been established specifically to tackle inequalities which might prevent artists from these backgrounds succeeding as professional visual artists, and organisations talk about 'celebrating difference' as a way of promoting the work of artists from Black and minority ethnic backgrounds currently working in Britain. However, there is growing evidence to suggest that these policies are often based on assumptions, anecdotes and instincts of policymakers rather than research into the needs and views of artists themselves. This research set out to better understand the needs of artists from Black and minority ethnic backgrounds, the current provision of support for these artists, and how this support is used and perceived by these artists. Artists' views were collected through interviews and web surveys. These data were supplemented by contacting organisations and key funders, and secondary research. It found that the Black and ethnic minority artists included in this research did not want to be labelled as minority artists and felt their needs to be similar to those of white artists. However they would be prepared to take advantage of initiatives to help minority artists, provided they did not think this would be harmful to their reputation.

**Findings:**

The Black and ethnic minority artists included in the sample for this research did not want to be labelled as minority artists. Instead they wanted to be considered artists first and foremost. They resisted notions of 'black art' or being special cases due to their skin colour. They felt their needs are similar to those of white artists, however they would be prepared to take advantage of initiatives to help minority artists, provided they did not think this would be harmful to their reputation.

**Available at:**

<http://www.axisweb.org/assets/TAkeAwayTheLabel.pdf>

**Article Name:** Taste buds: how to cultivate the art market

**Article Author(s):** Morris Hargreaves McIntyre

**Year Published:** 2004

**Organisation published by:** Arts Council England

**Country:** England

**Topic Focus(es):**

Art markets

Participation

Cultural policy

**Aims:**

To investigate the market for contemporary art in England by individuals for personal use.

To find out its size.

To discover why people buy original artworks by living artists.

To investigate what the barriers and incentives are for increasing the number of people who buy contemporary art.

**Summary:**

This research investigated the market for contemporary visual art in England, with a view to finding out how the audience for buying contemporary art could be increased. Over two years, researchers undertook a literature review, a coping study, a series of in-depth interviews with key informants and a survey of a random, representative sample of the population of England. The research found that there are various art markets, but overall two main types: one that aspires to credibility within the art world of curators, critics and like-minded artists through producing innovative work that has a dialogue with previous innovative work and a different one that sells the work of artists outside that particular, exclusive art world. The former maintains its prestige and high prices through being exclusive. This model influences artists who are not within it, in terms of aspirations and how they price their art. The second type is a parallel market for artists who do not want to be within this exclusive, trans-avant-garde club. The research concludes that there is scope for increasing the size of the first of these markets, without undermining its prestige.

**Findings:**

There are different segments to the art market, however essentially there are two types. The first model is exclusive and elitist. The work of certain artists become well known because influential players in the art world support it. The greater the level of subscription, the greater an artist's reputation and price is likely to advance. Influential players are critics, curators, artists who are already well subscribed and have an established reputation, dealers with credibility and an elite core of well regarded collectors. Artists who enter, or try to enter this market, often feel it would be detrimental to their credibility and hence career to sell to the 'wrong' kind of collector, such as an ordinary member of the public. The art market maintains its high prices by being exclusive and its exclusivity through its high prices and it is felt not to be in its interest to allow many newcomers (early and mid-career artists) to join this club. However, there is another art market that sells for lower unit costs to ordinary domestic customers. This lacks prestige and is unlikely to lead to artists receiving huge amounts for their work. All the same, it provides a good living for artists who wish to develop their careers in this way. (These are quotes from the report.)

The report also found that:

'Artists representing themselves don't know how to price their work or represent it.

Prices are often inflated in the pretence or delusion that they already in the avant-garde.

Artists are not driven by the need to make sales and so don't make it easy for people to buy.

Dealer practices appear just as exclusive.

Emerging dealers are located in obscure locations and can afford little in the way of advertising or market development.

Buyers are sometimes regarded with suspicion or contempt'  
(p. 202)

**Available at:**

<http://www.takingpartinthearts.com/content.php?content=1034>

Also published in print: ISBN 0-7287-1052-8.

**Article Name:** The artmaker as active agent: Six portraits

**Article Author(s):** Monagan, S.

**Year Published:** 2005

**Organisation published by:** Cornell University Masters student thesis

**Country:** USA

**Topic Focus(es):**

Community art

**Aims:**

To investigate community-based artists and to find out how they work, why, and what impact their work has on a community.

**Summary:**

This thesis investigated the work of six community artists: a choreographer; a performance artist; an environmental sculptor; a multi-media installation artist; a community circus director and the creator of an 'interactive outdoor museum'. Each artist was interviewed in depth and common themes were identified. The main ones are that artists are motivated by a strong commitment to social and political change through producing accessible art about issues relevant to ordinary people in a community. Through engaging with the community, the artists attempt to shape views and raise awareness.

**Findings:**

[Reviewer's précis of findings based on interviews with six 'community artists']

The artists considered teaching to be a key part of their role and they tended to teach about topics through their art. Their work was driven by a strong commitment to political and social engagement and a desire to bring about change. They strove to produce art that was non-elitist and relevant and accessible to general population. Developing relationships was central to these artists' practice. Their work resisted the privatisation of common space and was predicated on the importance of a shared, public space.

**Available at:**

[http://www.communityarts.net/readingroom/archive/monagan/monagan\\_web.pdf](http://www.communityarts.net/readingroom/archive/monagan/monagan_web.pdf)

**Article Name:** A guide to the connections between community cultural development and health, sociologically sustainable development, public housing and place, rural revitalisation, community strengthening, active citizenship, social inclusion and cultural diversity

**Article Author(s):** Mills, D. & Brown, P.

**Year Published:** 2004

**Organisation published by:** Australia Council for the Arts

**Country:** Australia

**Topic Focus(es):**

Artists' placements

Artists in education

Community art

Cultural policy

Diversity

Health

Social benefits

Participation

Regeneration

Other: Environment

**Aims:**

To explore:

- how community cultural development initiatives can be integral parts of far reaching government strategies
- the potential for community cultural development processes to enrich the policies and actions being taken on some of Australia's most complex social, environmental and economic challenges
- the way business, government and community organisations can become involved in community cultural development as a means of building trust, knowledge and social capital as preconditions for joint decision-making about complex issues
- the potential for community cultural development to influence the conduct and meaning of cross-sectoral, whole-of-government approaches.

(p.4)

**Summary:**

This review illustrates how different community development arts projects meet aims of the Australian government's wellbeing initiatives. It describes projects that have taken place in seven fields: health; ecologically sustainable development; public housing and place; rural revitalisation; community strengthening; active citizenship and social inclusion & cultural diversity. There is also a brief review of international research about the benefits of the arts.

**Findings:**

The overall well-being of [Australian] society is improved by engagement with art and artists, in many different ways and contexts.

**Available at:**

[http://www.australiacouncil.gov.au/\\_\\_data/assets/pdf\\_file/0007/33937/entire\\_document.pdf](http://www.australiacouncil.gov.au/__data/assets/pdf_file/0007/33937/entire_document.pdf)AI  
so published in print: ISBN 1 920784 25 X.

**Article Name:** Implementing Droit de Suite (artists' resale right) in England

**Article Author(s):** McAndrew, C. & Dallas-Conte, L.

**Year Published:** 2002

**Organisation published by:** Arts Council England

**Country:** England

**Topic Focus(es):**

Law

**Aims:**

To carry out:

- an examination of models of best practice for collecting and distributing Droit de Suite in countries other than the UK
  - a review of existing models of the collection and distribution for other rights in England
  - an assessment of the capacity and mechanisms needed for the successful implementation of Droit de Suite in the UK, and
  - an exploration of possible models for the implementation of Droit de Suite.
- (p.8)

**Summary:**

Droit de Suite is a levy on resale of works of art that benefits the artist and usually the artists' heirs, for a set period, often 70 years. In 2001, the European Union directed member states to adopt Droit de Suite, with a sliding scale of royalties, from 4% of the price for works of art over 3,000 euros, to 0.25% for works of art over 500,000, with a maximum set at 12,500 euros. This had to be implemented by 1 January 2006 for the benefit of living artists and be extended to benefit heirs by 2012. This research investigated the different ways Droit de Suite was then being collected in: Belgium, Denmark, Finland, France, Germany and California. It found that there was a wide range (from about 10% to 20%) in the administrative costs for collecting and distributing rights. Germany had the most efficient system, which included a legal obligation for dealers and auctioneers to report on sales at regular intervals and pay in a lump sum. The German system also included a levy, which was used to form a social fund for artists. The report recommends a similar fund be established in the UK.

**Findings:**

[This is a summary of relevant findings.]

Out of five countries and one American state, Droit de Suite was being most efficiently collected in Germany. There, it included a levy that was paid into a social fund for artists.

**Available at:**

<http://www.artscouncil.org.uk/media/uploads/documents/publications/324.doc>

Also published in print: ISBN 0-7287-0860-4.

**Article Name:** Artists, taxes and benefits: an international review

**Article Author(s):** McAndrew, C.

**Year Published:** 2002

**Organisation published by:** Arts Council England

**Country:** England

**Topic Focus(es):**

Artists' incomes

Economics

**Aims:**

The review aims to identify models of best practice from these international case studies which can be used to improve UK tax and social security initiatives for artists.

(p.viii)

**Summary:**

This study is a comparative overview of the main features of tax and social security policies for artists in Australia, Canada, Denmark, Germany, Ireland, the Netherlands and the UK. On the basis of the international review, the study proposes improvements for the UK system of artists' taxes and social security to try to ensure that artists have opportunities for viable and sustainable careers. The international review was undertaken concurrently with a quantitative analysis of artists' labour markets in the UK and a series of focus groups with UK artists.

The report finds a number of common issues between the seven countries, including: the awkward fit of artists (who can be simultaneously employed and self-employed) into tax and social security legislation; large fluctuations in artists' income, leading to significant tax burdens in good years; and significant unpaid research time for artists, a time during which they may not be eligible for unemployment benefits.

There are also many differences between the countries. Four of the seven countries have an income averaging scheme for artists. Ireland exempts creative artists from income tax, while none of the other countries do so. Four of the seven countries have a variety of special benefits or allowances for artists under social security systems. Direct financial aid comes in varied forms and is treated differently in the seven countries. For example, the Australia Council's grants are subject to Australian GST, while Arts Council of England grants are fully tax-exempt. All seven countries have some form of incentives for private donations and sponsorships of the arts.

The report's recommendations include: clearer information for artists about taxation and social security; increased flexibility in reporting incomes and employment status; income averaging; reduced business taxation rates for start-up artistic businesses; and innovative and flexible assistance for artists starting out.

The report gives a short description of each country's taxation and social security systems for artists and also provides an analysis of key issues in the UK, including the definition of "artist", artists' employment and working patterns, public funding, and taxation.

**Findings:**

[These findings are about 'artists' in the broad sense of the term, to include e.g. authors, actors and other arts workers.]

Artists tend to be different from other professionals in society in the way they earn their money. There are often large fluctuations in income, which can lead to high tax bills in the 'good' years. Moreover, artists have to spend a lot of time researching or planning, during

which they do not have an income and in some countries they may not be eligible for unemployment support from government. This comparative research found that in all the seven countries it investigated (UK, Ireland, the Netherlands, Germany, Denmark, Canada, Australia) the tax and social security position and status of artists is ambiguous.

There are differences between the way the seven countries have incorporated artists into their tax legislation. Four of the seven countries have an income averaging scheme for artists, in acknowledgement of the way artists' incomes are likely to be characterised by erratic highs and lows. Ireland is unique in exempting creative artists from income tax. In four of the seven countries there are various special benefits or allowances for artists under social security systems. There are also various kinds of direct financial aid in the seven countries, e.g. tax free or taxable grants. All seven countries provide government incentives for private donations and sponsorships of the arts.

**Available at:**

<http://www.artscouncil.org.uk/media/uploads/documents/publications/317.doc>

**Article Name:** Arts in rural England: why the arts are at the heart of rural life

**Article Author(s):** Matarasso, F.

**Year Published:** 2005

**Organisation published by:** Arts Council England

**Country:** England

**Topic Focus(es):**

Artists' studios

Community art

Craft

Cultural policy

Economics

Social benefits

Regeneration

**Aims:**

To demonstrate the importance of the arts to English rural life.

To illustrate how quality arts practice takes place in the English countryside.

To show how the artist in the countryside contribute to prosperity, quality of life, the regeneration of market towns and social cohesion.

**Summary:**

This report demonstrates some of the ways in which the arts are integral to rural life. However, it is unclear what is meant in this report by 'rural', especially since it includes data about towns. Although in England 9 out of 10 live in cities and towns, there is an exodus to the countryside, with 100,000 a year choosing to move there. The report illustrates how innovative arts work is done in these locations and shows how the arts contribute to such important areas as rural tourism, arts festivals, regeneration of market towns and rural social cohesion.

**Findings:**

The arts and artists contribute to the quality of rural life in a number of ways. They attract tourists to the countryside through such things as arts festivals, sculpture parks and visits to crafts studios. They help the regeneration of market towns, for example through converting disused buildings into artists' studios. They help social cohesion, for example through artists working with local people. Moreover, this report claims that some of the most innovative work is now being produced in the countryside.

**Available at:**

[http://www.artscouncil.org.uk/media/uploads/documents/publications/ruralarts\\_phpCaiaDc.pdf](http://www.artscouncil.org.uk/media/uploads/documents/publications/ruralarts_phpCaiaDc.pdf)

Also published in print: ISBN 0-7287-1164-8.

**Article Name:** Artists' centres: Evolution and impact on careers, neighborhoods and economies

**Article Author(s):** Markusen, A. & Johnson, A.

**Year Published:** 2006

**Organisation published by:** Humphrey Institute of Public Affairs, University of Minnesota

**Organisations funded by:** The McKnight Foundation and the Fesler-Lampert Chair in Urban and Regional Affairs, University of Minnesota

**Country:** USA

**Topic Focus(es):**

Artists' studios

Regeneration

Economics

Other: Artists' Centres (spaces where artists interact)

**Aims:**

To find out why Minneapolis has so many artists' centres, to discover how they are used and to test out the hypothesis that artists' centres are essential for attracting artists to live in Minneapolis and, by implication, in other cities.

**Summary:**

This research was predicated on a hypothesis that the importance of space and place to creating a thriving artistic community of artists is not recognised. This research is about artists' centres: places where artists meet and interact and network, defined as 'dedicated spaces where artists are routinely welcome, where membership and access to programming are open to all comers, and where workspace, residencies, grants, mentorships, and exhibition and performance space are available on a selective, often competitive basis' and about all kinds of artist: writers, musicians, visual artists etc. Through interviews and a survey, the researchers found that artists' centres play an important role in nurturing and encouraging artists and enabling them to make connections and develop business skills. To be successful, these centres must integrate with the community at large and link artists with audience. In turn, artists' centres tend to improve neighbourhoods, with the establishment of allied businesses, such as restaurants. However, the impact is much broader, for artists sell their work into national and international markets, to the benefit of where they live. Although these kinds of artists' centres need funding, the authors conclude that this is money well invested, for it produces a large effect for a small outlay.

**Findings:**

[Findings are about artists of various kinds, e.g. musicians, painters etc.]

Artists' centres play an important role in attracting artists to a centre and in maintaining a cultural vibrancy. Although they serve a locality, their impact goes much wider, for artists sell their work far and wide. Artists' centres need subsidy, however if considered an investment, it pays a good dividend.

**Available at:**

[http://www.hhh.umn.edu/img/assets/6158/artists\\_centers.pdf](http://www.hhh.umn.edu/img/assets/6158/artists_centers.pdf)

**Article Name:** The Artistic Dividend Revisited

**Article Author(s):** Markusen, A., Schrock, G. & Cameron, M.

**Year Published:** 2004

**Organisation published by:** Humphrey Institute of Public Affairs, University of Minnesota

**Country:** USA

**Topic Focus(es):**

Artists' careers

Regeneration

Economics

**Aims:**

To investigate the distribution of creative artists – performing artists, visual artists, musicians, writers, architects and designers – across the twenty-nine largest American metropolitan areas in 2000.

To discover how this has changed since 1980.

To explore the relationship between employers and concentrations of certain types of artists in a region with an industry case study – advertising.

To probe the degree of self employment among artists and reveal how it varies across metros, and show the extent to which their numbers are undercounted in the employment databases that economic development practitioners frequently rely upon.

**Summary:**

The Artistic Dividend Revisited updates Markusen's 2003 study on The Artistic Dividend by providing information from the 2000 U.S. Census on arts occupation clusters (performing artists, visual artists, writers and musicians) and the location decision-making of artists.

The authors argue that “economic developers typically think first in terms of industry and only then in terms of occupations. We are making the case for treating occupations as a coequal force in regional development. This is because location decisions on the part of skilled workers may be as important as those of firms, and because firms' success may have much to do with existing agglomerations of talent and the ability to retain and attract more talented workers.” In particular, the authors “believe that decisions of artists to live in certain regions may be a stimulant” to the economic vitality of an area. This is the “artistic dividend” in the report's title.

In examining the differing patterns of the concentration of artists in various U.S. metropolitan areas, the authors note that “neither sheer metropolitan workforce size nor recent growth rates explain these divergent patterns. A combination of amenities, regional support for the arts, informal networks among artists and synergy with particular industries appear to explain their presence and persistence.”

The Artistic Dividend Revisited shows that, during the 1990s, artists gravitated towards three “Arts Super Cities”: Los Angeles, New York and San Francisco. These cities have large labour forces in all of the arts occupation clusters. This success is attributed to well-developed media, entertainment, and tourism industries in these regions.

The authors find that artists are also attracted to a number of “second-tier metros” (Washington, D.C., Seattle, Boston, Orange County, CA, Minneapolis-St. Paul, San Diego and Miami) where the cost of living is often lower and where there is an abundance of amenities, arts networks and recreational opportunities. The authors provide data showing that “performing artists, visual artists and writers sort themselves out in distinctive spatial

patterns.” For example, Boston and Seattle have high concentrations of authors, while Orange County and San Diego have high concentrations of visual artists.

Self-employment is shown to be much higher in the arts than in the overall labour force. Almost half of those in arts occupations are self employed (45%), a figure that is much greater than the overall labour force (8%). These American figures are almost exactly the same as Canadian figures from Hill Strategies’ report A Statistical Profile of Artists in Canada Based on the 2001 Census (44% self-employment rate for artists versus 8% overall).

The authors find “no clear relationship between artistic strength and either overall regional employment size or recent growth rates.” Some fast-growing metropolitan areas, including San Diego and Miami, have significant artistic concentrations, whereas other fast-growing metros, such as Dallas, Phoenix and Denver, are below the national average of the percentage of artists in the labour force. The authors conclude that the arts are “local-serving” in many communities, which implies that the arts are not a magnet for growth in all cities.

Markusen, Shrock and Cameron offer suggestions for amplifying the artistic dividend of a city. First, cities can diversify away from subsidies for arts facilities to supporting artistic occupations through support for artists’ clubhouses, live-work spaces, arts education, and artists’ business-skills development. A related conclusion is that governments “should improve their decision criteria for allocating public dollars to the arts” by ensuring that large new performing arts facilities do not “receive disproportionate shares of the public dollar.” Finally, the authors argue that “cities can pioneer ways of tightening the connections between an existing corporate community and resident artists.”

#### **Findings:**

[This is a summary of relevant findings.]

In the USA there has been a trend for artists (writers, visual artists, etc.) to congregate in three major metropolitan areas: New York, Los Angeles and San Francisco. However, certain ‘second tier’ centres also manage to attract significant populations of artists, with different kinds of artists congregating in different centres. The infrastructure for artists in a city is a significant factor in attracting them. Not all cities with significant economic growth have large populations of artists.

The authors conclude that cities should spend less on subsidizing venues and facilities and more on the infrastructure for artists, such as studios and training in business skills.

#### **Available at:**

[http://www.hhh.umn.edu/img/assets/6158/artistic\\_dividend\\_revisited.pdf](http://www.hhh.umn.edu/img/assets/6158/artistic_dividend_revisited.pdf)

**Article Name:** Artists, aestheticisation and the field of gentrification

**Article Author(s):** Ley, D.

**Year Published:** 2003

**Organisation published by:** Urban Studies (Journal)

**Country:** Canada

**Topic Focus(es):**

Artists' studios

Regeneration

**Aims:**

To investigate the role of artists as agents of gentrification of inner-city neighbourhoods.

**Summary:**

Gentrification involves the transition of inner-city neighbourhoods from a status of relative poverty and limited property investment to a state of commodification and reinvestment. This paper reconsiders the role of artists as agents, and aestheticisation as a process, in contributing to gentrification, an argument illustrated with empirical data from Toronto, Montreal and Vancouver. Because some poverty neighbourhoods may be candidates for occupation by artists, who value their affordability and mundane, off-centre status, the study also considers the movement of districts from a position of high cultural capital and low economic capital to a position of steadily rising economic capital. The paper makes extensive use of Bourdieu's conceptualisation of the field of cultural production, including his discussion of the uneasy relations of economic and cultural capitals, the power of the aesthetic disposition to valorise the mundane and the appropriation of cultural capital by market forces. Bourdieu's thinking is extended to the field of gentrification in an account that interprets the enhanced valuation of cultural capital since the 1960s, encouraging spatial proximity by other professionals to the inner-city habitus of the artist. This approach offers some reconciliation to theoretical debates in the gentrification literature about the roles of structure and agency and economic and cultural explanations. It also casts a more critical historical perspective on current writing lauding the rise of the cultural economy and the creative city.

**Findings:**

Artists tend to congregate - and congregate in the centre of large cities, however they are underrepresented in the suburbs. Just as they defy normal rules of economics through their choice of career, so they do with where they choose to live and they resist attempts to move them to the suburbs. They claim to like the authenticity socially diverse inner-city neighbourhoods and dislike gentrified, 'sanitised' ones. However, as gentrification takes hold of neighbourhoods, artists are forced to move. For example, in Toronto artists have moved from district to district around the central core, until it seems there will be nowhere left for them to go, something that has already largely taken place in New York City. In the four largest Canadian cities, the presence of artists in a neighborhood is one of the strongest statistical predictors of subsequent gentrification, as it is in the USA. Gentrification takes place in stages, starting with an influx of students and people who work in social services and education, followed by those who work in media and then higher earning professionals such as lawyers and doctors, before business people arrive. The article concludes that artists choose to live an anti-bourgeois lifestyle in voluntary poverty. They have cultural but not economic capital. Those who follow them into a neighbourhood are attracted by the cultural capital, but bring greater economic capital. The artists themselves only lose out, since they do not benefit from gentrification. Meanwhile, their cultural capital is appropriated by cultural industries.

**Available at:**

<http://usj.sagepub.com/cgi/reprint/40/12/2527>

Also published in print: Urban Studies Date of publication November 2003, Volume 40, Issue 12, Pages 2527–2544.

**Article Name:** A Study of the Effects of Visual and Performing Arts in Health Care

**Article Author(s):** Lelchuk Staricoff R., Duncan J. & Wright, M.

**Year Published:** 2003

**Organisation published by:** Chelsea and Westminster Hospital Arts

**Country:** England

**Topic Focus(es):**

Health

**Aims:**

To produce a quantitative evaluation of the effects of the visual and performing arts on patients, staff and visitors.

To answer whether the integration of the arts in health care can induce physiological and psychological changes of clinical value.

To find out whether the visual and performing arts can induce changes in physiological responses.

To establish staff attitudes towards this particular environment and the potential effect that it could have on job satisfaction, recruitment and retention.

(p.8)

**Summary:**

The research project has designed a unique approach to scientifically evaluate the effect of visual and performing arts in health care. This is a subject of concern for a wide range of professionals, including health authorities, policy makers, medical and nursing staff, architects, artists, and administrators.

The research explores whether visual and performing arts could have an effect on psychological, physiological and biological outcomes of clinical significance.

A protocol was designed after extensive consultation with medical, nursing and managerial staff of each selected area of research. The appropriate measurements were identified for each clinic, the size of the sample predicted, and the characteristics for both control and study group established. Each protocol was implemented with the full support of clinicians, nursing staff and managers after being approved by the hospital's Ethics Committee.

Units of research were established in the following clinics of Chelsea and Westminster Hospital: Medical Day Unit; Antenatal Clinic; High-Risk Clinic; Maternity; Post-natal Ward; Day Surgery Unit; Trauma and Orthopaedics Ward; HIV/AIDS Services

The data obtained from each unit of research was [sic] entered into specially designed databases and analysed statistically.

The results of this research provide the evidence that the integration of visual and performing arts into the health care environment induce psychological, physiological and biological outcomes which could have clinical significance.

**Findings:**

This research found the following effects of exposure to visual and performing arts on patients treated in following clinics:-

In the Medical Day Unit, although live music was more effective in diminishing the levels of anxiety of patients receiving day chemotherapy treatment than visual art, visual art was more effective in diminishing the levels of depression in the same group of patients. In the Day Surgery Unit, those patients exposed to visual arts and live music prior to their operations showed significantly lower levels of anxiety and depression than patients who were prepared

for surgery in the absence of the arts. Blood pressure and heart rate remained significantly lower and within normal values during the whole preoperative period including the time in the anaesthetic room. Moreover, their cortisol levels, a hormone related to stress, were significantly reduced during the time they were in hospital. In the Maternity Unit, duration of labour was 2.1 hours shorter and the requests for epidural analgesia diminished when women in labour were in the presence of a specially designed screen which was installed in the room. In the Trauma and Orthopaedic Ward, those patients exposed to visual art and live music during the post-operative period required less analgesia per day than those patients recovering in the absence of visual art and live music and the former group stayed one day less in hospital. In a survey of staff, two-thirds of respondents (which included clinicians, nursing staff, administrators and managers) indicated that the particular environment of Chelsea and Westminster hospital - architecture, light, colour, visual art and live music - greatly influenced their decision to apply for a job in the hospital or remain in their current position.

**Available at:**

[http://www.chelwest.nhs.uk/documents/about\\_documents/arts\\_docs/Research%20project%20final%20version%20King's%20Fund%202004%20-%20edited.doc](http://www.chelwest.nhs.uk/documents/about_documents/arts_docs/Research%20project%20final%20version%20King's%20Fund%202004%20-%20edited.doc)

**Article Name:** Arts in health: A review of the medical literature

**Article Author(s):** Lelchuk Staricoff, R.

**Year Published:** 2004

**Organisation published by:** Arts Council England

**Country:** England

**Topic Focus(es):**

Health

**Aims:**

This study: 'explores the relationship of the arts and humanities to healthcare, and the influence and effects of the arts on health. The aim of the study is to strengthen existing anecdotal and qualitative information demonstrating the impact that the arts can have on health' (p. 4).

**Summary:**

There is considerable anecdotal evidence that the arts and humanities can have a positive effect on healthcare. This review set out to collect and bring together existing reliable evidence from studies published between 1990 and 2004 about the relationship between the arts and healthcare and how the arts might affect healthcare. The literature included evidence of effect in a number of areas, in particular treatments associated with stress such as cancer, intensive care and cardiovascular diseases as well as the treatment of mental health. Visual art helped to improve patient's overall wellbeing. Moreover, it helped staff to develop their critical, spatial and manual skills and gain self-confidence. The study also found that through studying artists and their work, scientists were able to develop new treatments.

**Findings:**

The review identified the following evidence about positive effects of the arts on healthcare that it considered to be reliable.

For cancer patients, visual art and live and taped music were effective in reducing both anxiety and depression, and helped to avert side-effects of the chemotherapy and stress associated with surgery and various other medical procedures.

In mental healthcare, theatre, drama and visual arts all provided patients with powerful ways of expressing themselves and understanding their own world, which promoted empathy between patients and staff.

The introduction of visual art into healthcare is proved to play an important role in improving observational skills in health practitioners and in increasing patients' wellbeing.

The visual arts visual assisted in the development of observational skills of the medical practitioner and in increasing ability in drawing, stereo vision and three-dimensional thinking in neurosurgeons.

Nursing students increased their powers of critical analysis, awareness in dealing with illness and bereavement and confidence in their own practice through being introduced to the fine arts.

The use of appropriate music has also been proved to be effective in cardiovascular and intensive care units, pain management

'The exploration of the association between the mental and physical state of artists and their artistic work gives an insight into the process of artistic creativity, helping scientists to

understand the causes of numerous diseases and to find potential treatments. This is achieved through an analysis of artists' work, how their work changes throughout time and on the use of shapes, forms or colours, which can be related to specific changes occurring in the brain.' (p.9)

**Available at:**

[http://www.artscouncil.org.uk/publication\\_archive/arts-in-health-a-review-of-the-medical-literature/](http://www.artscouncil.org.uk/publication_archive/arts-in-health-a-review-of-the-medical-literature/)

Also published in print: ISBN 0-7287-1044-7.

**Article Name:** The art of inclusion. Research report 35

**Article Author(s):** Jermyn, H.

**Year Published:** 2004

**Organisation published by:** Arts Council England

**Country:** England

**Topic Focus(es):**

Artists' placements

Diversity

Social benefits

Participation

**Aims:**

The overall objectives of the research (p. 3) were to:

- gather evidence that could be used to inform policy and advocacy initiatives
- develop and test appropriate methodologies for evaluating arts initiatives with aims relating to social inclusion
- evaluate three different models of initiating and delivering projects
- identify the characteristics of successful initiatives
- identify approaches that do not work and the reasons for this
- develop measures of success that could be used to evaluate a broad range of initiatives

**Summary:**

This research follows from a literature review by the same author into social exclusion and the arts, published in 2001 [Jermyn H (2001) The Arts and Social Exclusion: a review prepared for the Arts Council of England]. It set to take a broad look at 15 projects that involved artists working with populations that are 'socially excluded', to find out why they do and do not work and to find out about the various methods for evaluating these projects. It discovered that since different projects have different aims, it is difficult to come up with a general framework. Whereas performance indicators should relate to aims, in practice these can fail to capture whether or not a project has succeeded. Successful projects had a clear focus and were well managed and resourced. Areas where projects helped participants were in such things as self-esteem, self-confidence, an opportunity to feel in control and pleasure and greater appreciation of the arts.

**Findings:**

Different projects had different aims. While some gave excluded populations opportunities to experience the arts, others were using the arts to help to address a certain aspect of exclusion. Artists responded to individual needs, worked collaboratively and very flexibly: if one approach was not working, they would try another. Successful projects were well planned, allowed realistic time for planning and evaluation, had clear aims which were understood by all, were adequately funded and resourced, had clear and effective recruitment strategies and continuation or exit strategies. Projects tend to use a range of evaluation methods, which makes comparisons difficult. Although one approach is to try to find out whether the aims of a project have been achieved, in practice it can be difficult to break these down into performance indicators. The danger is that the success of a project is not picked up by a particular set of indicators.

Projects that were successful achieved the following:

' - raised levels of self-esteem and confidence – as a result of projects, participants said they felt proud of what they had achieved, felt more confident and many felt better about themselves

- a greater feeling of self-determination and sense of control – participants felt they had had freedom to develop their ideas and, although fewer participants felt they had had a say over what happened in sessions, they generally felt a strong sense of ownership of the final

product

- pleasure and enjoyment more developed arts and creative skills, appreciation of the arts, positive attitudes to the arts and a taste for more'

**Available at:**

[http://www.artscouncil.org.uk/publication\\_archive/the-art-of-inclusion/](http://www.artscouncil.org.uk/publication_archive/the-art-of-inclusion/)

Also published in print: ISBN 0-7287-1042-0.

**Article Name:** Information on artists 3. A study of artists' work related human and social needs in the Bay Area

**Article Author(s):** Jeffri, J.

**Year Published:** 2004

**Organisation published by:** Research Center for Arts and Culture, Columbia University Teachers College

**Country:** USA

**Topic Focus(es):**

Artists' careers

Artists' incomes

Artists' studios

Professional development

**Aims:**

To provide information about San Francisco Bay Area artists' practices, incomes, income from art, demographic information, education and training, health and medical coverage, pension and welfare, and live/work space realities as well as information on community involvement, with comparisons to two former studies that surveyed the same population.

**Summary:**

This study from the USA set out to find about San Francisco Bay Area artists' practices, incomes, demographic information, education and training, health and medical coverage, pension and welfare, and live/work space issues as well as information on community involvement, with comparisons to two former surveys of the same population. Surveys were sent to 1000 artists in the broader sense (e.g. actors, writers, painters etc.) and response rate was 25% (246) of whom 22% were visual artists (painting, drawing). It found that most artists were earning some money as artists, but the proportion was falling. They were spending less time each week on their art and more working at something else. About half had made no provision for their retirement. Their mean age had risen. They were highly educated. They identified professional development needs in the areas of marketing and business skills.

**Findings:**

These findings are about artists in the broader sense (e.g. actors, writers, painters etc.) living in the San Francisco Bay area. They are the result of a survey of artists conducted in 2004 and these results are sometimes compared with previous survey conducted in 1988 and 1987 (same population each time but different samples).

Although the majority of artists earned some money from their artistic work (77%), the trend is downwards. However income was growing for those who did earn money in that way, as are funds for grants. For only a quarter of the artists was their artistic work the main source of income.

The amount of time artists are spending on their art has been diminishing steadily, while the number of artists spending more than 20 hours a week on other employment has risen. Artists expressed dissatisfaction with the pressure of time constraints.

The mean age of artists is rising, while the sex of artists is becoming more balanced (from 38% male to 44% male).

Artists were highly educated.

Artists needed legal advice with issues such as copyright, tax and contracts. The number of artists needing this advice has grown.

Half the artists live and work in the same location.

In 1988 only 44% had retirement plans; by 1997 just over half had.

Artists are engaged in their communities and 84% voted in regional and national elections.

Artists identified professional development needs in the areas of marketing and business skills.

**Available at:**

[http://www.tc.columbia.edu/centers/rcac/pdf/FullReport\\_21.pdf](http://www.tc.columbia.edu/centers/rcac/pdf/FullReport_21.pdf)

**Article Name:** The Artist As Citizen: After the culture wars. A paper based on findings from INFORMATION ON ARTISTS II. A study of artists' work-related human and social service needs

**Article Author(s):** Jeffri, J.

**Year Published:** 1998

**Organisation published by:** Research Center for Arts and Culture, Columbia University

**Country:** USA

**Topic Focus(es):**

Artists' careers

Artists' incomes

Artists' studios

Professional development

**Aims:**

.to provide an important comparative benchmark on the artist's condition in the United States from 1988 to 1997;

· to facilitate better descriptions of artists in terms of their economic and professional status in different artistic disciplines and in different geographic locations;

· to cooperate and collaborate with local arts service and artists' service agencies in each location to make this information usable and useful to them;

· to continue to demystify the survey process and data gathering mechanisms that will enable agencies in each location to make specific connections between data from the field and the creation of new programs and the modification of existing ones;

· to provide solid information, over time, to build a case for artists alongside other professionals.

(p.3)

**Summary:**

This study from the USA investigated the social and financial circumstances of artists of various sorts (e.g. actors, musicians, visual artists) through a survey. It follows previous research (undertaken with a different sample and sampling frame) 'INFORMATION ON ARTISTS I', which collected information from 4,200 artists in 10 US cities about their work-related human and social service needs in the areas of health care, pension, welfare, credit, live/work space and legal and financial need. This new survey, INFORMATION ON ARTISTS II, added 14 new questions on Community, Technology and Professional Status and collected information from 2,275 artists in four US cities: Los Angeles, Minneapolis/St. Paul, New York and San Francisco. It found that most artists lacked financial security, good housing, and felt unappreciated. Some 45% had made no financial plans for retirement. On the other hand, artists were socially engaged and highly educated.

**Findings:**

**MONEY**

Money issues and financial insecurity loomed large for many artists and had an impact on many aspects of their lives, such as child rearing. The cost of training was a major issue, as was paying back student loans. Further problems were erratic earnings and difficulties in obtaining credit.

**HEALTH INSURANCE**

Lack of health insurance was a major concern.

**HOUSING**

Difficulty in obtaining housing, having to move frequently and live in difficult neighbourhoods were all major issues.

#### ARTIST IN SOCIETY

Artists felt unappreciated and lacking in emotional support.

#### THE ARTIST AS CITIZEN

The overwhelming majority of artists were socially engaged, playing an active role in their communities. Most voted at regional and national elections.

#### INCOMES

Earnings are low for most artists: almost 62% of the artists in this survey earned less than \$30,000 in gross individual income, and 45% earn less than \$3,000 from their art, moreover only 26-30% earned their major income from art in the previous year. Four percent earned more than \$60,000 from their art in 1996.

#### EDUCATION

Artists were highly educated, with between 38% and 43% having both undergraduate and graduate degrees.

#### RETIREMENT PLANNING

With a mean age of 41, 55% of artists had retirement plans.

#### **Available at:**

[http://www.tc.columbia.edu/centers/rcac/pdf/ExecSum\\_24.pdf](http://www.tc.columbia.edu/centers/rcac/pdf/ExecSum_24.pdf)

**Article Name:** Review of the presentation of contemporary visual arts

**Article Author(s):** Jackson, T. & Jordan, M.

**Year Published:** 2006

**Organisation published by:** Arts Council England

**Country:** England

**Topic Focus(es):**

Art markets

Artists' careers

Artists' studios

Arts management

Cultural policy

Funding

Museums and galleries

Participation

**Aims:**

The review aims to show the breadth of the visual arts and to demonstrate its current impact and the opportunities it gives for artists, audiences and organisations to respond to increasingly global contexts.

(p.1)

The review considered the organisations, mechanisms, processes and people involved in the public commissioning, collecting, presentation and interpretation of the very diverse range of artworks, activities and experiences that make up contemporary visual arts at the start of the 21st century. It looked at their strengths and weaknesses, and how they might develop in the future to sustain and advance the many gains of the last ten years for the benefit of the widest possible audiences and for artists.

(p.2)

**Summary:**

This research investigated the infrastructure for contemporary visual arts in England. It did not investigate artists per se, but rather the workforce and structures of organisations that commission, collect, present and explain the sector. Interviews were conducted with key informants and a range of documents analysed. It found that the sector had grown substantially between 1996 and 2005, with important new spaces for exhibiting art and an increasing audience for viewing contemporary art. However, it also found that the growth in the sector had not been matched by a large enough increase in funding and that this was putting a considerable strain on many small and fragile organisations. It found that there are many structural problems, such as a poorly paid workforce with training needs in areas such as data collection and undertaking evaluations. It identified a lack of co-ordination and strategic planning. London dominates activity, while provision in the regions is patchy.

**Findings:**

In the decade 1996-2005, the visual arts sector in England has grown substantially. Significant new exhibition spaces have opened, media coverage has increased and far more people are visiting contemporary art museums and galleries. Visual arts organisations have been effective in carrying forward government policy in social inclusion, education and urban regeneration. Visual artists influence practice in other areas of visual culture, such as advertising and print and broadcast media.

However, many of the organisations that deliver government policy initiatives are under-funded, overstretched and often small in size. To sustain present levels of activity, the sector requires increased funding and strategic development. In particular, the report identifies

seven areas of concern that need to be addressed.

1. The institutional structure of the sector is disjointed, with lack of co-ordination between funding, policy and advocacy. There are similar divisions between regional and national bodies and between the independent contemporary sector and museums. This wastes resources and confuses audiences.
2. London dominates in the provision for visual art, with patchy provision elsewhere.
3. Growth in the sector and in particular in new buildings has not been matched by growth in funding to run them, nor to meet increased audience demand. Those bodies that receive public funding are having to stretch limited budgets. One consequence has been a virtual cessation of new acquisitions of contemporary art.
4. To develop potential audiences, better audience profiling data are required.
5. Visual literacy is not taught in many schools and too many visual art education programmes with schools are short-term, with limited impact. The student population on higher education art and design courses lacks diversity.
6. The workforce in the sector is poorly paid, receives little professional development, yet is expected to put in unpaid work. A large proportion works part-time. It lacks diversity. The workforce lacks skills in strategic planning, setting objectives, collecting data and undertaking evaluations.
7. Arts Council England is considered by many to favour performing arts over visual art and to be partial to certain kinds of visual art and to involve itself in detailed decision making at the expense of strategic planning.

**Available at:**

<http://www.artscouncil.org.uk/artforms/visual-arts/turning-point/related-reports/>  
[Jackson Jordan final report parts 1 and 2 and 'Map of the sector']

**Article Name:** Year of the artist: Evaluation of the programme in England

**Article Author(s):** Hutton, L, Fenn, C.

**Year Published:** 2002

**Organisation published by:** Arts Council England

**Country:** England

**Aims:**

The aim of this research was to evaluate the national programme of Year of the Artist (YOTA) in England – focusing on those involved and providing an overview of the structure and management of YOTA. (p.4)

**Summary:**

In England, the Year of the Artist (YOTA), ran from June 2000 to May 2001 and promoted the work of artists by funding them to work in the community, so extending the possible setting where artists can work. Artists of various kinds, (e.g. actors, sculptors etc) applied for funds and 2,397 were successful and worked on 980 projects, with 81% doing work in a new setting, 71% collaborating with artists with whom they hadn't previously worked. A total of 26,579 new pieces of work were produced. This report summarised individual evaluations of the various projects as well as attempting an overall evaluation of the Year of the Artist. It found that it provided an important new stream of funding for artists, with the possibility of continuation, with 41% of hosting reporting they would like to do something similar again. It presented artists with a rare chance to work in new ways and to develop important skills, such as marketing and management and effective co-ordination.

**Findings:**

For the Year of the Artist, 2,397 artists of various kinds, (e.g. actors, sculptors etc.) worked on 980 projects, with 81% doing work in a new setting, 71% collaborating with artists with whom they hadn't previously worked. A total of 26,579 new pieces of work were produced. It provided an important new stream of funding for artists, with the possibility of continuation, with 41% of hosting reporting they would like to do something similar again. It provided a rare chance of artists to work in new ways and to develop important skills, such as marketing and management and effective co-ordination.

**Available at:**

[http://www.artscouncil.org.uk/publication\\_archive/year-of-the-artist-evaluation-of-the-programme-in-england/](http://www.artscouncil.org.uk/publication_archive/year-of-the-artist-evaluation-of-the-programme-in-england/)

Also available in print: ISBN 0-7287-0892-2.

**Article Name:** Media arts study and profile, phase 1 - final report

**Article Author(s):** Hill Strategies

**Year Published:** 2003

**Organisation published by:** Canada Council for the Arts

**Country:** Canada

**Topic Focus(es):**

Art markets

Other ('Media arts' i.e. artists' videos, films etc.)

**Aims:**

...to undertake a study of the media arts sector in Canada in order to:

- 1) Provide those who work in the media arts, including organizations such as the Independent Film and Video Alliance (IFVA), the Conseil québécois des arts médiatiques (CQAM) and other organizations across the country, with the information they need to demonstrate the importance of this sector in both artistic and economic terms.
- 2) Provide government agencies with substantial information to assist them in understanding the media arts sector and the differences between the media arts sector and media industries. This information is intended to help departments and agencies develop or review programs and policies affecting the media arts.
- 3) Help develop the ability to track and monitor the media arts sector over time. A specific goal outlined for this study is the preparation of a framework and plan for the development of an ongoing database on the media arts in Canada.

(p. 1)

**Summary:**

This research uses 71 interviews with media artists, arts organizations and funders to examine the realities, functioning and importance of Canada's media arts sector. This study marks the first phase of research into an under-researched area of the arts, with the next phase focussing on data development and analysis. For this research media arts are defined as: film, video, audio and new media that is created and produced by artists/directors who maintain complete creative and editorial control over their work. This distinguishes media arts from the cultural industries of film, television and new media where producers, broadcasters, distributors and funders have the right to approve the creation and production phases of a work.

The authors found that the media arts sector comprises a broad range of artistic work in film, video, audio and new media. The sector was found to be "rapidly changing, difficult to define, very active and struggling to find money for its activities". Interviewees indicated that the production and exhibition of works by Aboriginal and culturally diverse artists are key to the development of the media arts.

The report notes that the development and adoption of digital technologies has been the biggest change in the media arts sector in the last ten years. There has been an increase in the number of artists owning their own equipment, leading to the sense that the media arts sector has become a "more scattered community, making it harder for organizations to attract members and to provide networking opportunities and a sense of community".

While many artists, especially younger artists, are turning to the media arts to explore their creative vision, many interviewees expressed concern over the exhibition opportunities for their works. In particular, many interviewees expressed the need for "more permanent venues and a better-structured, cross-country exhibition circuit for media artworks", "a more active and better funded distribution network in Canada", as well as better communication

among artists, service organizations and government agencies. Some respondents spoke of the need to improve the visibility of the sector, including more media literacy work in schools, universities and museums.

The report recommends priority areas for action to meet the challenges, needs and gaps identified in the interviews, including recommendations concerning: distribution and exhibition opportunities; information sharing and networking among artists, arts organizations, service organizations and government agencies; increased funding for media artists and media arts organizations; the development of ways to “manage the landscape, address competing priorities and manage the varied and diverse set of practices within the sector”; raising the profile and recognition of the sector; and improving artists’ remuneration across artistic sectors.

**Findings:**

There is a need for greater visibility for the sector and better visual literacy work in schools. In particular, there is a need for artists’ work to reach a larger audience, both in Canada and in other countries, through the provision of venues and better distribution. There is a need for media artists to form networks.

[This is a summary of the main findings, based on interviews with 71 key informants]

**Available at:**

[http://www.canadacouncil.ca/NR/rdonlyres/4B7D95C9-0099-4BC3-97A5-C9460787B408/0/Media\\_Arts\\_Study\\_Final\\_Versionbody.pdf](http://www.canadacouncil.ca/NR/rdonlyres/4B7D95C9-0099-4BC3-97A5-C9460787B408/0/Media_Arts_Study_Final_Versionbody.pdf)

**Article Name:** CPD for arts and design practitioners

**Article Author(s):** HEFCE, Arts Council and Design Council Working Group

**Year Published:** 2001

**Organisation published by:** Higher Education Funding Council for England [HEFCE]

**Country:** England

**Topic Focus(es):**

Artists' careers

Professional development

**Aims:**

To:

- assess the current provision made within higher education (HE) for meeting the needs of professional workers in the creative industries for continuing professional development (CPD)
- assess the current and potential demand for such opportunities
- make recommendations for improving the match between supply and demand.

(p. 3)

a. To map current provision of HE courses in the visual and performing arts suitable to meet the need for CPD in related industries.

b. To assess the demand in the medium term for CPD across the visual and performing arts sector.

c. To make recommendations for improving the match between supply and demand including spreading existing good practice.

d. To review other areas for potential collaboration between the Arts Council and HEFCE.

(p. 7)

**Summary:**

This is a report of a needs analysis and research into provision of continuing professional development for visual artists and designers, in order to better align supply and demand. A document analysis of current provision was undertaken and a series of focus group sessions held with practitioners and industry representatives. It found that although there are pockets of good practice within Higher Education (HE) in providing CPD opportunities that meet the needs of arts and design professionals, much of the provision fails to do so. The authors claim that HE institutions need to improve collaboration with professionals and their employers and with each other, as well as improve planning, marketing and management of provision. It found that there is a growing need for CPD, some of which could be met by existing provision, provided it were offered more flexibly and some of which would require new kinds of courses. At present, too much of the provision is not tailored to the needs of arts and design professionals, neither in terms of when it is offered, nor in terms of content and it is not given a high enough priority by Higher Education institutions.

**Findings:**

Although there are pockets of good practice within Higher Education (HE) in providing continuing professional development (CPD) opportunities that meet the needs of arts and design professionals, much of the provision fails to do so. HE institutions need to improve collaboration with professionals and their employers and with each other, as well as improve planning, marketing and management of provision. There is a growing need for CPD, some of which could be met by existing provision, provided it were offered more flexibly and some of which would require new kinds of courses. At present, too much of the provision is not tailored to the needs of arts and design professionals, neither in terms of when it is offered, nor in terms of content and it is not given a high enough priority by Higher Education institutions.

**Available at:**

[http://www.hefce.ac.uk/pubs/hefce/2001/01\\_67/01\\_67.doc](http://www.hefce.ac.uk/pubs/hefce/2001/01_67/01_67.doc)

**Article Name:** Shared territories: Audit and analysis of the Arts and Health sector in the South West

**Article Author(s):** Hecht, R.

**Year Published:** 2006

**Organisation published by:** Arts Council England

**Country:** England

**Topic Focus(es):**

Health

Artists' placements

Diversity

**Aims:**

To:

□ define the scope of Arts and Health activity in the region by identifying individuals and organisations working in the sector including those involved in mental health, health promotion, substance abuse, sexual health, acute hospitals, GP surgeries, therapy, hospices, culturally diverse health groups, social care, older people, and health specific support groups;

- identify existing partnerships at a strategic level and explore the policies and strategies that have facilitated or supported these partnerships;

- identify best practice and gaps in the sector;

- present a minimum of five case studies that illustrate the range of activity and the key issues faced by the sector;

- make recommendations on how the Arts Council can best advocate for and support Arts and Health in the region.

(p. 1)

**Summary:**

This research investigated how the arts and artists can help to support the work of health professionals in the south-west of England. A survey was conducted of hospitals and organisations that are involved in this kind of work and this was followed up by 15 in-depth interviews. The research claimed that work being undertaken by hundreds of artists has an impact on the health of thousands. Much of this work addresses key national government priorities, such as reductions in drug and alcohol abuse, family support and improvements in mental health. The range of projects across the region is wide, with many kinds of art forms, health needs, kinds and length of project. However, there is little strategic leadership to link this diverse activity. Artists and art therapists feel that there would be much to gain if they worked more closely together. Many who work in the arts and health sector feel their work is not appreciated and underfunded. There is a need for quality evidence to corroborate anecdotal evidence of benefits of arts to health and for better dissemination of the evidence that already exists.

**Findings:**

It appears that work being undertaken by hundreds of artists has an impact on the health of thousands. Much of this work addresses key national government priorities, such as reductions in drug and alcohol abuse, family support and improvements in mental health. The range of projects across the region is wide, with many kinds of art forms, health needs, kinds and length of project. However, there is little strategic leadership to link this diverse activity. Artists and art therapists feel that there would be much to gain if they worked more closely together. Many who work in the arts and health sector feel their work is not appreciated and underfunded. There is a need for quality evidence to corroborate anecdotal evidence of benefits of arts to health and for better dissemination of the evidence that already exists.

**Available at:**

[http://www.artscouncil.org.uk/publication\\_archive/shared-territories-audit-and-analysis-of-the-arts-and-health-sector-in-the-south-west/](http://www.artscouncil.org.uk/publication_archive/shared-territories-audit-and-analysis-of-the-arts-and-health-sector-in-the-south-west/)

Also published in print: ISBN 0-7287-1210-5.

**Article Name:** Cultural hubs baseline report  
**Article Author(s):** Hayton Associates  
**Year Published:** 2006  
**Organisation published by:** Arts Council England  
**Country:** England

**Topic Focus(es):**  
Art education  
Artists in education  
Artists' placements

**Aims:**

To provide a baseline against which the aims and objectives of the Cultural Hubs [projects] in Bournemouth & Poole, Durham and Telford will be measured.

**Summary:**

Cultural hubs were established in Bournemouth & Poole, Durham and Telford to develop links between schools and cultural organisations in order that children may have more and different kinds of cultural experiences and learn through the arts. This report explains the programmes and also collects baseline data as the first stage in evaluating them. Artists were identified as one of the potential beneficiaries of the programmes, with scope for professional development and to explore new opportunities.

**Findings:**

[Relevant finding]

'Three cultural organisations identified artists and other cultural organisations as also benefiting from the work of the Cultural Hubs. The benefits for these groups included new opportunities and professional development for artists and the development of case studies which may have a wider application to local and national programmes.'

(p. 79)

**Available at:**

[http://www.artscouncil.org.uk/publication\\_archive/cultural-hubs-baseline-report/](http://www.artscouncil.org.uk/publication_archive/cultural-hubs-baseline-report/)  
Also published in print: ISBN 0-7287-1189-3.

**Article Name:** Supporting artists' workspace: Three Arts Council funded studio conferences

**Article Author(s):** Hadley, J.

**Year Published:** 2004

**Organisation published by:** Arts Council England

**Country:** England

**Topic Focus(es):**

Artists' studios

Regeneration

Funding

**Aims:**

To provide data about workspaces for artists

To make a case for supporting the provision of more workspaces for artists

To encourage the establishment of more open studio events

To illustrate how artists' workspaces can be agents of regeneration.

**Summary:**

This is the report of three conferences about workspaces for artists, at which case studies were presented and issues discussed. There are various organisations that rent studios to artists. These and other organisations sometimes organise open studio events at which artist sell their work. The question of artists' workspaces is often tied up with urban and sometimes rural renewal and a finding of these conferences was that artists are important agents of regeneration of run-down areas. It is important that the organisations that rent to artists own the freehold, rather than leasehold. Private developers will need to be part of the mix that helps fund the acquisition of workspace for artists. The report concludes that Arts Council England should give artists' workspaces a higher priority and that there needs to be a cultural dimension to all regeneration schemes.

**Findings:**

Artists' studios are a significant agent of revival of run-down areas.

Studio providers need to own and not rent the spaces.

Partnerships between various organisations and agencies are effective for providing artists' workspaces.

Provision of artists' workspaces needs funding from the private sector as well as the public, in particular from those involved in property development.

**Available at:**

[http://www.artscouncil.org.uk/publication\\_archive/supporting-artists-workspace/](http://www.artscouncil.org.uk/publication_archive/supporting-artists-workspace/)

Also published in print: ISBN 0-7287-1038-2.

**Article Name:** Future forecast: Future space

**Article Author(s):** Glinkowski, P.

**Year Published:** 2005

**Organisation published by:** a-n, the artists information company

**Country:** England

**Topic Focus(es):**

Artists' studios

**Aims:**

To find out from artists, and those who work with artist, what they consider their future needs for workspaces are likely to be.

**Summary:**

Through interviews with artists, and those who work with artists, the research sought to find out about artists' concerns and future needs for workspace. The report is illustrative and presents extracts from the interviews, with minimal analysis. It concludes that since artists are being forced by property inflation out of successful regeneration schemes, the success of which was predicated on the presence of artists, they should be given the same status as other 'key workers' and receive similar subsidies for their living and work spaces.

**Findings:**

Property price inflation is causing artists to be priced out of city centres, where they are considered to make an important contribution to urban regeneration. They are not designated as 'key workers', as are police, firefighters etc. and hence not entitled to subsidised housing schemes. New mechanisms and strategies are necessary in order that affordable artists studios can be maintained in UK cities in the future.

**Available at:**

[http://www.a-n.co.uk/an\\_docs/262385.pdf](http://www.a-n.co.uk/an_docs/262385.pdf) Also published in print: ISBN 0 907730 50 7.

**Article Name:** A balancing act: Artists' labour markets and the tax and benefit systems

**Article Author(s):** Galloway, S, Lindley, R., Davies, R. & Scheibl, F.

**Year Published:** 2002

**Organisation published by:** Arts Council England

**Country:** England

**Topic Focus(es):**

Artists' careers

Artists' incomes

Economics

Other (Tax and benefits)

**Aims:**

To explore the labour market for artists and to discover how the tax and benefit regime affects artists.

To find out the perceptions of artists about these issues.

**Summary:**

This research investigated artists and the labour market and the perceptions of artists about the tax and benefit regime. Documents were analysed and focus groups held with samples from each of the following populations: performing artists; writers and authors; musicians; visual artists and craft makers; producers, directors and managers; designers. It found that artists lived a precarious existence, with support from family or partner essential for becoming established. Most are self-employed and have made than one job. Neither the tax nor the benefits regime meets the needs of artists. The report concludes that although the creative industries are often lauded as models of growth and success, the individuals who make up this sector struggle with minimal financial and structural help.

**Findings:**

Most of those who work in the cultural sector have low incomes and are self-employed, or work on short-term, temporary contracts. Those building a career as an artist depend on their families and partners for financial support. This excludes entry go the profession for those without familial support. Despite lack of job security, artists stated that they prefer to be self-employed. On the one hand they lauded the freedom this gave them, on the other hand this precarious existence meant that often did not feel fully in control of their lives. Artists needed to market themselves and often had to chase up late payments, even from well-known galleries. Many artists have additional jobs some, or all of the time. All this militates against being able to engage in professional development. Grants and awards are considered important ways for artists to further their careers. Artists absorb many 'hidden costs' and this is rarely understood or acknowledged. Government Job Centres in England do not properly recognise the distinctive employment category of artist and are not good sources of possible work. There are many schemes to assist unemployed and under-employed and self-employed artists, but artists appear unaware of them, perhaps because there are so many and they so complex. Artists wanted to see the tax system adjusted to take account of their special circumstances and need; in particular they wanted allowances against their particular expenses and to be able to average their incomes over longer periods. Taxation of work produced or sold in other countries was considered especially cumbersome and time consuming. The benefits system has inflexible rules that often exclude artists from claiming, despite their low incomes. Disabled artists faced even greater difficulties.

Artists consider that although the overall contribution of artists to the economy is recognised, support for individual artists is rarely forthcoming.

**Available at:**

[http://www.artscouncil.org.uk/publication\\_archive/a-balancing-act-artists-labour-markets-and-the-tax-and-benefit-systems/](http://www.artscouncil.org.uk/publication_archive/a-balancing-act-artists-labour-markets-and-the-tax-and-benefit-systems/)

Also published in print: ISBN 0-7287-0903-1.

**Article Name:** Working in the presentation of the contemporary visual arts

**Article Author(s):** Galloway, S., Lindley, R. & Behle, H.

**Year Published:** 2005

**Organisation published by:** Arts Council England

**Country:** England

**Topic Focus(es):**

Diversity

Professional development

Other (Careers of arts workers)

**Aims:**

To investigate the workforce of the visual arts sector and related issues, e.g. diversity.

**Summary:**

This research investigated workforce conditions and issues in the visual arts sector and related issues, e.g. diversity. As well as examining existing datasets, a survey and follow up interviews were conducted. It found that the sector is dominated by small and micro organisations and that many who work in the sector are on low pay. The workers are predominantly female and highly educated, while minority ethnic groups and the disabled are under-represented. About 70% had worked in the sector for less than five years, which suggests that staff are not staying in the sector for most of their careers. Employment conditions are insecure, with many on short-term contracts, or working freelance. Many workers are unpaid interns, trainees or volunteers. Diversity issues were problematic and the opportunities for black and minority ethnic artists to exhibit their work patchy. Most organisations reported they expected that their income and staff would increase in the following year.

**Findings:**

A majority of the organisations in the visual arts sector in England were expecting to expand income and employment. It also found that the sector is dominated by small and micro organisations and that many who work in the sector are on low pay. The workers are predominantly female and highly educated, while minority ethnic groups and the disabled are under-represented. About 70% had worked in the sector for less than five years, which suggests that staff are not staying in the sector for most of their careers. Employment conditions are insecure, with many on short-term contracts, or working freelance. Many workers are unpaid interns, trainees or volunteers. Diversity issues were problematic, and opportunities for black and minority ethnic artists to exhibit their work patchy.

**Available at:**

[http://www.artscouncil.org.uk/media/uploads/downloads/RPCVA\\_PART\\_C\\_FINAL.pdf](http://www.artscouncil.org.uk/media/uploads/downloads/RPCVA_PART_C_FINAL.pdf)Published

[http://www.artscouncil.org.uk/media/uploads/downloads/RPCVA\\_PART\\_D\\_FINAL.pdf](http://www.artscouncil.org.uk/media/uploads/downloads/RPCVA_PART_D_FINAL.pdf)

[parts 3 and 4 of 4 only]

Full report also available in print: ISBN 0-7287-1249-0.

**Article Name:** Routes across diversity: developing the arts of London's refugee communities. A report on London Arts' "Refugees and the Arts" Initiative

**Article Author(s):** Field, Y. & Harrow, M.

**Year Published:** 2001

**Organisation published by:** London Arts

**Country:** England

**Topic Focus(es):**

Diversity

**Aims:**

The aims of this external evaluation, as specified in the original brief drawn up by London Arts, were to:

Evaluate the projects in receipt of Regional Challenge funding;

Channel findings into the audit and resource directory;

Provide London Arts with options for future development.

(p. 13)

**Summary:**

This is a process evaluation of the 'Refugees and the Arts' programme. This set out to present refugee communities in a positive light through showcasing their art and culture. Eleven projects were funded; in most cases refugee artists gave workshops and helped other members of the community work together to produce arts and craft for public presentation. The programme provided refugee artists with an opportunity to employ their talent and members of the community to learn new skills, gain confidence and in some cases use this as a stepping-stone to employment.

**Findings:**

The projects provided refugee artists with opportunities to showcase their talent, practice their skills and be acknowledged. They were also able to develop a range of skills through facilitating workshops and other events.

The projects empowered members of the refugee community and enabled them to gain confidence and sometimes employment.

Refugee organisations promoted arts and cultural activities in their communities. New audiences were attracted and new partnerships formed.

Capacity for producing arts and cultural events amongst refugee communities was enhanced.

**Available at:**

<http://www.takingpartinthearts.com/content.php?content=955>

**Article Name:** Commercial workspace provision for visual artists – a comparison with the affordable sector

**Article Author(s):** Cubey, M.

**Year Published:** 2006

**Organisation published by:** Acme Studios

**Country:** England

**Topic Focus(es):**

Artists' studios

Economics

**Aims:**

...to quantify the amount to which the affordable studio sector subsidises rents to visual artists in London. In doing so it aims to provide hard evidence that can be used in place of what has to date been very partial, and often anecdotal, information about the extent to which affordable studio sector rents differ from those of what are often claimed to be 'affordable workspaces' from commercial sector agencies  
(p. 5)

**Summary:**

This is a report of survey of workspace provision for visual artists in ten London boroughs. It compared costs within the commercial and 'affordable' sectors and investigated availability. It found that there was a severe shortage of studios available in the 'affordable sector', while in the commercial sector rents and other costs were about three times higher. However, many of the affordable studio buildings are expected to be vacated within the next ten years.

**Findings:**

Artists require their studios to be affordable, self-contained, 24 hour access, safe and secure, have good, natural lighting, provide opportunities for informal networking with other artists and have a flexible lease. Artists do not want to be tied to a long lease.

In the 10 London boroughs surveyed for this research (Ealing, Greenwich, Hackney, Haringey, Kensington and Chelsea, Lambeth, Lewisham, Newham, Southwark and Tower Hamlets), there was a severe lack of studio space available in the 'affordable sector'. Rents in the commercial sector are much higher; in this survey 81% were more than twice as expensive per square foot. Moreover, in the commercial sector tenants have additional costs of about an extra 25%, to cover such things as business rates and insurance. For an average studio of 300 square feet, an artist would pay on average £2,247 a year in the affordable sector against £6,712 in the affordable sector. However, the affordable sector is at risk, with many buildings and studios expected to be vacated in the next ten years.

**Available at:**

<http://www.acme.org.uk/downloads/commercial-report-2006.pdf>

**Article Name:** Visual artists in shared workspaces: resources and facilities

**Article Author(s):** Creative Yorkshire

**Year Published:** 2005

**Organisation published by:** Arts Council England

**Country:** England

**Topic Focus(es):**

Artists' incomes

Artists' studios

**Aims:**

[To investigate] the economic characteristics of and issues associated with the provision of shared workspaces for visual artists.

The main objectives of the research were to:

Profile shared workspace provision and related services available to visual artists across the [Yorkshire and Humberside] region.

Characterise the activities and professional motivations of shared workspace based visual artists.

Identify the typical earnings characteristics of shared workspace based visual artists including possible under-employment and multiple job holding.

Identify development priorities for visual artists based in shared workspaces.

**Summary:**

This research investigated shared workspaces used by visual artists and crafts practitioners in the Yorkshire and Humber region of England. In particular, it sent out a survey to collect statistical data about the economic profile of shared studio buildings as well as artists' incomes. It found that there are about two dozen shared studio buildings in the region; usually these are converted, industrial buildings, leased from private landlords. Low rentals are important for artists, most of whom are on low incomes and 40% of whom subsidise their art careers through other work. Although the majority were satisfied with their workspaces, areas of concern included heat, running water and access.

**Findings:**

About 400 visual artists in Yorkshire and Humber occupy 25 shared studio buildings, most in converted buildings, such as disused industrial buildings. Most of these are leased from private landlords. These appear to have an effect on the locality through various outreach activities and by making it more vibrant. Low rentals are of great importance to artists.

Although two-thirds of respondents were satisfied with their workspace, they would like to see improvements in heat, provision of running water and having an advocate and facilitator. Studio representatives identified access and improving facilities as priorities.

Visual artists tend to have portfolio careers and spend less than half of their working time on their art. Incomes are low, with 83% of those surveyed having a net income of less than £10,000 a year. Nearly 40% make a net loss through making art.

**Available at:**

[http://www.artscouncil.org.uk/publication\\_archive/creative-yorkshire-visual-artists-in-shared-workspaces-resources-and-facilities/](http://www.artscouncil.org.uk/publication_archive/creative-yorkshire-visual-artists-in-shared-workspaces-resources-and-facilities/)

Also published in print: ISBN 0-7287-1047-1.

**Article Name:** Report of the contemporary visual arts and craft enquiry

**Article Author(s):** Commonwealth Department of Communications, Information Technology and the Arts

**Year Published:** 2002

**Organisation published by:** Commonwealth Department of Communications, Information Technology and the Arts

**Country:** Australia

**Topic Focus(es):**

Artists' careers

Artists' incomes

Cultural policy

Economics

Funding

Law

**Aims:**

... to scope the [Australian contemporary visual arts and crafts] sector, examine its cultural and economic contribution, and make recommendations on key issues impacting on the future sustainability, development and promotion of the sector as a whole.

(p. 5)

**Summary:**

After commissioning separate reports into the major performing arts sector and small and medium sized performing arts organizations, the Australian government then received the report of this major inquiry into the contemporary visual arts and crafts. The inquiry was mandated "to scope the sector, examine its cultural and economic contribution, and make recommendations on key issues impacting on the future sustainability, development and promotion of the sector as a whole." The inquiry finds challenges in Australia's arts and crafts sector, including the need for fewer "economic uncertainties" for artists, higher status within their communities, more opportunities to sell and exhibit their art, and increased capacity among organizations in the sector. With these issues in mind, the inquiry makes 20 recommendations to the Australian federal government, 12 of which involve increased government funding. In total, the inquiry recommends a \$15 million (or about 40%) increase in funding to the sector by all levels of Australian government. These "strategically directed" financial investments would be complemented by changes in copyright, taxation, and philanthropic contributions, as well as increased availability of equipment and new technology. In addition, the inquiry recommends the implementation of a "resale royalty arrangement", whereby artists would benefit from the appreciation in value of their works by receiving income from the resale of their art. The inquiry also calls for more collaborative and coordinated arrangements between arts funding agencies at the various levels of government, "including tripartite funding arrangements in respect of their joint support of key infrastructure organisations".

**Findings:**

There were about 20,000 visual artists and craft practitioners in Australia.

The contemporary visual art and craft sector made a significant, direct contribution to the Australian economy through sales and an indirect one through its contribution to sectors such as design and advertising. Its direct value added contribution to Australia's GDP was in the region of 160 millions Australian dollars.

Those within the sector consider that their social and economic contribution is rarely acknowledged.

The incomes of artists and craft practitioners are lower than the average and moreover, many support their practice through other employment. Despite this, demand for places on relevant post-secondary education courses showed no sign of slowing down.

Financial support by government is crucial for the sector. However, the levels of funding were inadequate for the sector to maintain the quality or quantity of activities. There was fierce competition for this funding.

Local government supports regional galleries, artists' residencies, community art projects etc.

Many in the sector consider that an important issue that needs to be addressed is intellectual property rights.

About 21% of the population of Australia visited an art gallery at least once a year.

**Available at:**

[http://www.cmc.gov.au/\\_\\_data/assets/pdf\\_file/0019/85600/Report\\_of\\_the\\_Contemporary\\_Visual\\_Arts\\_and\\_Craft\\_Inquiry.pdf](http://www.cmc.gov.au/__data/assets/pdf_file/0019/85600/Report_of_the_Contemporary_Visual_Arts_and_Craft_Inquiry.pdf)

Also published in print: ISBN 0 642 75095 5.

**Article Name:** Creating growth: How the UK can develop world class creative industries

**Article Author(s):** Burns Owens Partnership, O'Connor, J., Creative Industries

Development Service

**Year Published:** 2006

**Organisation published by:** NESTA

**Country:** England

**Topic Focus(es):**

Economics

**Aims:**

To analyse the economic performance of UK's creative industries and how they are responding to a growing global market.

**Summary:**

This research investigated the economic circumstances of the UK's creative industries, through a literature review, document analysis, interviews with key informants and focus group session. Although this is a very important part of the UK economy, there are reasons to be concerned about how it is faring in the face of increased competition from other countries. Visual art is one of the sectors that has declined during the 21st century, with exports down in 2003 by 20%. The report concludes that there is a need for co-ordinated policy at all levels of government in the UK to enable these industries to compete effectively in a global market.

**Findings:**

It is estimated that the UK's creative industries account for 8% of its economy, are worth £56.5 billion with exports of £11.6 billion. However, since 2000 some important segments of the industry have been contracting. There is growing competition from other countries, with many now realising the importance of these industries and putting in place policies to encourage their growth. In the UK, there have been significant falls in employment in various sectors, including design and visual art. Exports in visual art declined in 2003 by 20%.

**Available at:**

<http://www.nesta.org.uk/library/documents/Creating-Growth.pdf>

**Article Name:** Review of the presentation of contemporary visual art: North West case study: Manchester Liverpool and Cumbria. Final Report

**Article Author(s):** Burns Owens Partnership, Experian Business Strategies

**Year Published:** 2005

**Organisation published by:** Arts Council England

**Country:** England

**Topic Focus(es):**

Art markets

Arts management

Craft

Cultural policy

Regeneration

**Aims:**

This report looks at the ecology of the sector in the north west in both the central conurbations of Manchester and Liverpool as well as the comparatively rural Cumbria, how it is responding to changes at local and national levels, and the challenges that are both specific to the area and those facing arts organisations across England.

(p.1)

**Summary:**

This is a report on research into contemporary visual arts in the north west of England. It is one of two area-based case studies undertaken as part of the Arts Council Review of contemporary visual arts, one in the north west while the other focused on the east end of London. The areas were determined in the original tender prepared by the Arts Council and recognise the dynamic development of visual arts in these places as well as the differences between them in relation to geo-demographics.

This case study is based on a series of focus groups and interviews held with organisations and individuals that regularly programme contemporary visual arts (their quotes are used in this report) together with a review of relevant literature. This report looks at the ecology of the sector in the north west in both the central conurbations of Manchester and Liverpool as well as the comparatively rural Cumbria, how it is responding to changes at local and national levels, and the challenges that are both specific to the area and those facing arts organisations across England.

The consultation exercises have been rich and stimulating, and all our participants, despite some small cynicism, believed that this review was important and timely.

(p.1)

**Findings:**

Intra regional difference and connections: the region is large and diverse and this study concentrated on three parts – Manchester, Liverpool and Cumbria and is therefore only a partial picture of ‘the region’ or ‘the north west’. The central conurbations of Manchester and Liverpool are developing an increasingly strong working relationship, in the sector as well as in other matters (such as economic development). There has been a flowering of activity in the sector with new initiatives such as the Liverpool Biennial that increasingly involve organisations across the region. The presentation structures are diverse and include publishing and non-building based initiatives though the bedrock is concentrated in public galleries and those in the voluntary sector.

Practice and understandings: the sector has a strong sense of place, rooted in the cultural

identity and distinctiveness of the region. The relationship with the landscape, both rural and urban and their communities, is central to the way the work is developed and there is an elision of purpose and understanding. This is well-reflected in the way in which heritage sites and the contemporary visual arts are finding new complementary partnerships through exhibition and events.

'Not London': the region sees London as both a strength (it's a large market only three hours away) and a threat (drawing artists and focus away) though in day to day practice it is 'irrelevant' as linkages are developing with other UK nations and internationally. The role of regions as economic and social units of government is growing and there is significant evidence of regional and sub-regional interest in buying the skills of the sector for wider purposes – marketing, housing, rural recovery.

Low levels of retention, markets, career routes: while the sector has grown significantly, along with the region's economy and sense of pride, there is a low level of commercial activity and this largely at the low value end of the market. Equally, there are few opportunities for raising commercial money through sponsorship and programme budgets remain low. Career routes within the region tend to work across the sector – curators and managers move between organisations though inevitably many leave.

Partnerships and collaborations: these are strong though largely informal, based on mutual support as well as inventing new platforms for presentation. Many organisations are themselves diverse with contemporary visual arts sharing space with wider arts and related practice – cinema, performing arts, architecture, 'lifestyle'. Education is a major market both as a direct supporter (university based shows and spaces) and as an audience (both at school and HE level). Linkages with other sectors tend to be non-cultural such as health or regeneration or marketing. However, the strongest partnerships are with artists themselves both within the region and beyond.

Diversifying practice: the region has strong and historical roots in community-based visual arts related to celebration and performance, often 'time-based', and in public and environmental arts in the public realm. Invention and innovation is very evident often related to regeneration activity in both rural and urban spaces.

New technologies: the region is making good use of new technology for a variety of purposes such as marketing (direct mail, website promotion), networking with other organisations and artists, and also developing new practice. This includes publishing as well as mixed media work. It is also supporting increasing media coverage internationally as well as locally and regionally.

Wider creative practice: the relationship to other cultural sectors is uneven. While contemporary visual arts is recognised as being a driver of regional pride and distinctiveness, it is more difficult to evidence its role within the burgeoning creative industries. This doesn't mean it's not there but simply hard to trace a causal relationship. Where there is evidence it is with certain areas particularly design, architecture, fashion and more 'life-style' activity where practitioners from these sectors are often audience, collaborators and buyers of contemporary visual arts work and practice.

**Available at:**

[http://www.artscouncil.org.uk/media/uploads/downloads/BOP\\_NW\\_Case\\_Study\\_Final\\_Report.doc](http://www.artscouncil.org.uk/media/uploads/downloads/BOP_NW_Case_Study_Final_Report.doc)

**Article Name:** Review of the Presentation of Contemporary Visual Art: East London case study: Hackney, Newham and Tower Hamlets. Final Report

**Article Author(s):** Burns Owens Partnership, Experian Business Strategies

**Year Published:** 2005

**Organisation published by:** Arts Council England

**Country:** England

**Topic Focus(es):**

Artists' studios

Art markets

Arts management

Craft

Cultural policy

Museums and galleries

Regeneration

**Aims:**

It aims to look at the ecology of one area, how it is responding to changes both locally and nationally, and the challenges facing it, both specific to the area and those facing arts organisations across England.

(p.1)

**Summary:**

This report provides a narrative account of the 'art scene' in the East End of London. It was informed by focus group sessions and interviews with key informants. It describes the contemporary art world in England has various 'outposts' but its centre is London. The market is in the West and East Ends of the city, but the East End is where most of the artists live, as well as having a mix of various commercial and non-commercial galleries that have followed the artists to this part of London. Both artists and those from galleries claimed to gain a lot by being in close proximity and through having so many artists living nearby and this makes possible formal and informal collaboration and a vibrant 'art scene'. They were attracted to the East End of London by low rents. However, with rising property values, this synergy was coming apart. Galleries and artists were being forced to move further eastwards, as the areas closest to the centre were being gentrified. Hence although it had been artists who made the area desirable, they were being forced to leave. However, galleries could not move too far from the centre, since they depended on being accessible. Those officials involved in regeneration do not have the expertise to put art and artists at the core of regeneration projects and instead see it as an 'add-on'. Some organisations interact successfully with the local community, while for some artists there seems to be mismatch between their cutting edge practice and the deprived area in which they live and work. Crafts within London are under-supported. It concludes that there needs to be planning regulations and other policies to ensure the survival of artists and galleries in the East End.

**Findings:**

· A rich and dense environment: the East End is a unique incidence of success in contemporary visual arts practice and presentation. Strongly based on networking, competitiveness and inspiration, this mix results in innovative practice and exhibition of many kinds from galleries to on-the-street to publications to on-line and virtual presentation. Its very density is the 'critical mass' that allows for these rich and diverse presentations with each both reinforcing and challenging the other.

· A fragile ecology: the downside of this phenomenon, originally spurred by the availability of cheap property, is that the rise of property values is driving organisations ever eastward though equally the regeneration of the area offers the potential for collaborations (for example with commercial companies both in and out of the sector) and provides funding

opportunities with other bodies who see contemporary visual arts as an important regeneration 'agent'.

- The mix: the ratio of commercial to publicly funded activity in the sector is high and is clearly a strength though much of this is fuelled by London's international role as a financial centre and the critical mass of activity in the area and may not easily be replicated. Rather the model needs to be adapted to the culture, social and economic structures of particular areas.

- The entrepreneurial culture: innovative subsidised and commercial activity work hand-in-hand, each supporting and fuelling the other with little sense of divide or difference across the public and private sectors. Indeed, the very difference appears to operate positively with a strong culture of both shared and competitive enterprise. While there is little evidence of direct collaboration between the London art community and commercial design, there is no doubt that the creativity and energy of the London arts scene has had an indirect inspirational effect that fuels the growth in size and reputation of the London design community.

- Collaborations: these abound at all levels from local to international, within higher education, heritage and science, and with public and commercial companies and communities globally. The sector in East London has pioneered new ways of working and a new perception of the sector and much of this has been built on collaborative working.

- New technology and funding opportunities: these are critical to the sector in this area by providing the means of reaching new audiences through presentation outside of galleries and arts buildings and into the public realm, onto the web, into other spaces (bars, cafes, disused building). While digital technology is viewed as an excellent tool for marketing and communication, the sector is only just beginning to explore the exciting possibilities of digital art - Arts Council England, London is aware that this requires further nurturing and investment.

- Cutting edge practice: the sector in East London sees itself as powering new ideas, initially with little public sector support, and knows it needs to continue to define the 'cutting edge' if it is to survive and prosper. However, the sector feels that the supporting and funding organisations (such as Arts Council England, CABE, regeneration bodies and local authorities), although willing and interested, lag behind and momentum is being lost through a lack of investment.

**Available at:**

[http://www.artscouncil.org.uk/media/uploads/downloads/BOP\\_East\\_London\\_Case\\_Study\\_Final\\_Report.doc](http://www.artscouncil.org.uk/media/uploads/downloads/BOP_East_London_Case_Study_Final_Report.doc)

**Article Name:** Arts Council England review of the presentation of contemporary visual art: Final survey report

**Article Author(s):** Burns Owens Partnership, Experian Business Strategies

**Year Published:** 2005

**Organisation published by:** Arts Council England

**Country:** England

**Topic Focus(es):**

Art markets

Artists' studios

Cultural policy

Regeneration

Museums and galleries

**Aims:**

This survey attempts to map for the first time the expanded range of contexts in which the contemporary visual arts are now regularly presented in England. The objective of the survey is to strengthen knowledge of the visual arts and the spread and level of resources for presenting contemporary art and the impact on programmes, artists, education, audiences and their diversity. (p.7)

**Summary:**

This report provides a narrative account of the context in which contemporary visual art is presented in England in order to strengthen knowledge of the visual arts and the spread and level of resources for presenting contemporary art and the impact on programmes, artists, education, audiences and their diversity. It is based on telephone interviews with a sample of over 500 representatives of key organisations in England which present contemporary visual arts in England, together with analysis of documents. It found that the majority of activity is concentrated in London, as are most artists. Organisations that present contemporary art are small, with few employees and fragile finances. Despite this, these organisations have been successful at developing and increasing their audience.

**Findings:**

· Profile: the sector is uneven in three ways: geographical spread, size and capacity. London predominates both in numbers and in terms of size, capacity and scale of the top institutions. Thus 13% have exhibition space of 1,000 sqm. or more while the England average is 7%, and 34% have a turnover of £1m or more, where the England average is only 16%.

· Mix of institutions and sectors: contemporary visual arts is presented in and through a wide range of places from galleries, museums, arts centres, studios; and by a range of players in the commercial, public and voluntary sectors; and in a variety of contexts where some are stand-alone and others operate within a larger structure both physically as part of a larger organisation. The main three categories are A. public art galleries/museums B. commercial galleries C. others such as arts centres, artist studios, and sculpture parks.

· Private sector galleries: there is a strong concentration of commercial galleries in London (41%) and the East of England but the proportion falls to a low of 16% in the South West. Clearly, London's position in the national, indeed global, commercial art market is a considerable strength for contemporary visual arts (as well as for historical art) but the market is not evident in most of the rest of England.

· Predominance of traditional art forms: despite media coverage of high profile new practices and forms, the sector is still largely based on traditional forms with 85% programming painting/drawing/prints, 68% programming sculpture/installation and 67% programming

photography; however, 44% programme moving image/new media.

- Turnover: across the sector turnover is modest with 58% of organisations having a turnover of up to £200,000 for the past twelve months. However, these figures disguise the divergence between London and the rest of the regions -34% of organisations in the capital have a turnover equal to or in excess of £1m, compared with a national figure of 16%, and 8% or less in five out of the remaining eight English regions.

- Exhibition programme budgets: most respondents report very small dedicated budgets with 39% of organisations having budgets of less than £5,000 over the past 12 months, and 58% having budgets of only up to £10,000.

- Extent of commercial activity: respondents were asked to identify their main sources of income and 49% of all organisations stated that sales and earned income is the most important source. The relatively high ratio of raised income in non commercial organisations indicates the degree to which organisations are developing their capacity to attract sponsorship both for exhibitions and events as well as for hiring out their venues for a variety of commercial purposes.

- Arts Council and local authority support: these two are equally important (and indeed in parity) in supporting the sector. 17% identified the Arts Council as their principal supporter, with 16% identifying local authorities. Together these two are the second and third most important sources of income for the sector.

- Audiences: despite generally very small programme budgets, audiences are more than respectable – almost three quarters (73%) of organisations in the sector had total audiences of up to 50,000 people over the last year

- Cross sectoral activity: here there are interesting patterns particularly in relation to international work, and education and outreach. Respondents were asked about receiving international exhibitions with 37% of private galleries reporting positively and the voluntary/public sector at 40%. On the other hand, those that toured exhibitions abroad were lower with private galleries reporting 23% and the rest at 21%. Education and outreach provision is dominated by the voluntary and public sector at 71% but the private sector showed (perhaps surprisingly) a high level of provision at 18%, suggesting an increasing combining of social purpose with economic advantage through the long term development of audiences/consumers.

- Collaboration, education and outreach work: this is a very strong pattern with 59% of organisations reporting collaboration with other sectors, principally education but also with health and with science.

- Education and outreach: as identified above, this is an important and apparently growing area identified as reaching a different kind of market/audience for services and for earning potential. 53% of respondents have a dedicated programme (often in the absence of dedicated staff at only 31% suggesting that many buy-in this resource). This needs to be seen in terms of a different kind of market into which the sector can package and sell its skills, as well as its role in terms of audience development and within the broader context of 'good business'.

- Technology: there is evidence of an increasingly sophisticated use of technology in marketing with 65% of organisations using 'online advertising/listings/viral marketing' and 60% marketing their programme through direct email to subscribers.

**Available at:**

[http://www.artscouncil.org.uk/media/uploads/downloads/BOP\\_061004-ACECVA-Final-Survey-Report\\_revised\\_April2.pdf](http://www.artscouncil.org.uk/media/uploads/downloads/BOP_061004-ACECVA-Final-Survey-Report_revised_April2.pdf)

**Article Name:** Market matters: The dynamics of the contemporary art market

**Article Author(s):** Buck. L.

**Year Published:** 2004

**Organisation published by:** Arts Council England

**Country:** England

**Topic Focus(es):**

Art markets

**Aims:**

It aims to clarify the complex workings of the art market [in England], to untangle and scrutinise its dynamic and its current relationship with the range of visual arts organisations – including art galleries – which make up the public sector.

(p.10)

**Summary:**

This report provides a narrative account of the market for contemporary visual art in England. It is based on findings in 'Morris Hargreaves McIntyre (2004) Taste buds: how to cultivate the art market' and interviews with artists, collectors, dealers and curators. It found that London dominates the contemporary art market in England; that having a dealer is essential for an artist to gain credibility and endorsements and that it is through these endorsements by experts, together with exhibitions in prestigious spaces and purchases by museums that the work of artists gains value. There is an alternative exhibiting route though artists' run spaces and artists also sell through open studio events.

**Findings:**

[There are no findings per se. Instead, there is a narrative and it appears unlikely this is based on a systematic analysis of data. The following is a summary of the narrative.]

Art gains monetary value through endorsement. This can come through catalogue essays, views of experts, exhibitions in prestigious public galleries and museums and by having work bought by museums. The aim is to be able to claim that the work is of 'museum quality'.

Artists sometimes choose to eschew commercial galleries and only exhibit in public spaces – and there is an alternative network of artist run and public spaces. Some artists prefer to exhibit in other kinds of locations, e.g. produce web-based work. Artists also sell their work through open studio events.

For artists who wish to gain prestige, a dealer is essential. Dealers promote their artists and the relationship is often a close one.

**Available at:**

[http://www.artscouncil.org.uk/publication\\_archive/market-matters-the-dynamics-of-the-contemporary-art-market/](http://www.artscouncil.org.uk/publication_archive/market-matters-the-dynamics-of-the-contemporary-art-market/)

Also published in print: ISBN 0-7287-1051-X.

**Article Name:** Going going gone? The impact of the droit de suite on London's art market

**Article Author(s):** Bray. A.

**Year Published:** 2006

**Organisation published by:** London Assembly

**Country:** England

**Topic Focus(es):**

Art markets

Artists' incomes

Economics

Law

**Aims:**

To investigate the effects on the London art market of droit de suite legislation.

**Summary:**

London is a very important international art market, second only to New York City. It has 23.5% of global trade in art. In Europe the next biggest market is Zurich. Droit de suite, which has been introduced across the European Union, will allow artists to benefit from the resale of their work, and their heirs for 70 years after their death. This European Union legislation was passed into UK law on 1 January 2006, although the right of heirs to receive these royalties has been delayed until 2012. Moreover, the British government set the threshold as high as it could, at 3,000 euros. Had it been set at 1,000 euros, an extra 38.6% of artworks would have been subject to this payment. Despite this, there is reported to be concern amongst art dealers and others that this legislation will cause a large part of the market in 20th century and contemporary art to go to New York City or Zurich, neither of which have droit de suite legislation. This report found that for works worth 22,000 euros or more, it would be cost effective to divert them to Zurich for sale, while for works worth 33,000 euros or more it would be cost effective to divert them to New York. The report recommends that there is intensive lobbying so that other cities, New York and Zurich in particular, that are outside the European Union introduce droit de suite.

**Findings:**

The British government set the threshold for droit de suite at 3,000 euros; had it been set at 1,000 euros, an extra 38.6% of artworks would have been subject to this payment. There is a strong probability that droit de suite legislation will result in more valuable works of art no longer being traded in London; for works worth 22,000 euros or more, it would be cost effective to divert them to Zurich for sale, while for works worth 33,000 euros or more it would be cost effective to divert them to New York.

**Available at:**

<http://www.london.gov.uk/who-runs-london/the-london-assembly/publications/londons-economy/going-going-gone-impact-droit-de-suite-london%E2%80%99s-art-market>

Also published in print: ISBN 1 85261 865 5.

**Article Name:** Essential services for aging artists

**Article Author(s):** Brandt, C., Cardiasmenos, C., Fallon, M., Feldman, J., Paul, A., Rho, Y., Senti, B., Sui, W., Wright, J., & Zappile, R.

**Year Published:** 2006

**Organisation published by:** The H. John Heinz III School of Public Policy and Management Carnegie Mellon University

**Country:** USA

**Topic Focus(es):**

Artists' careers

**Aims:**

'...to gain a more thorough understanding of the problems and needs that visual artists face as they age, to research potential services that exist to address these needs, to pinpoint and explain needs still unmet, and to make recommendations for addressing these unmet needs.' (p.3)

**Summary:**

Because of the evidence that a long-term practice of visual art may cause a variety of problems for artists after retirement, ten students at the H. John Heinz III School of Public Policy and Management at Carnegie Mellon University developed a group research project this past spring called Essential Services for Aging Artists (ESAA) to thoroughly examine the issue. The project's goals were to gain an understanding of the problems and needs that visual artists face as they age, to research potential services that currently exist to address these needs, to pinpoint needs still unaddressed, and to make recommendations for addressing these needs. The ESAA project's final report details the current "state of the artist" and the needs of artists in eight essential service categories: housing, estate planning, business skills, archiving, legal services, retirement, insurance, and health care. General ESAA Findings

ESAA's research regarding the service categories important to the welfare of visual artists revealed a few themes that were incorporated into the report's conclusions and recommendations. The most important theme was the need for artists to become educated in the service categories available to them. ESAA's survey repeatedly revealed that many artists have limited knowledge about the full range of services currently available to assist them with career and life challenges. In the report, therefore, we suggest strongly that artists take more initiative in obtaining information about crucial needs they will face and accessing services to address those needs. NYFA Source, NYFA's database of services, grants, and publications for artists includes extensive listings of various available services. The ESAA report also recommends to service providers that they implement more effective marketing of their services to cater specifically to artists.

This leads to another important theme revealed in our research: the practice of visual art typically demands that artists spend long hours alone in a studio. This has important ramifications. For instance, ESAA's survey of visual artists revealed that 24.3% of 1,150 respondents felt somewhat set apart from other people and that 7.4% felt very set apart. A 75 year-old female painter who participated in the New York focus group said as much: "In not being joiners, we are holed up in our own studios." In Pittsburgh, a male painter, agreed, responding, "It's not negative. I think [being alone] is a professional hazard."

While the practice of visual art may create strong, independent, and individualistic thinkers, it also seems to create an almost institutional aversion toward working with others. This aversion is particularly troublesome, because, as independent contractors, visual artists typically are forced to take control of planning for their retirement, for drafting contracts and running a business, and for attending to all other personal matters. In other arts disciplines

such as theater, dance, and music, collaboration is necessary and constant, and practitioners are therefore more prone to collectivizing and tapping into a community to help solve their problems. Not so for the average visual artist.

**Recommendation to Visual Artists:** Join a Community Becoming part of a network of artists or of the larger community can have important practical benefits for visual artists. Joining with others not only helps point artists to necessary services, but it also builds confidence, provides support, and leads to opportunities for networking. By joining a network, visual artists can take advantage of group rates for health insurance, educational workshops, and workspace opportunities. Strength in numbers could even allow a group of visual artists to have influence over arts organizations, communities, or local politics and decisions regarding issues important to artists.

**Findings:**

[In the USA] The average income for artists is below that for all occupations. Moreover, in most cases only about a quarter of this income came from their art.

More than half had less than \$20,000 in savings/investments and an even larger proportion owned no property and rent their homes/workspace (often in rundown areas).

Most were 'highly educated' (p5).

'the need for services among artists does not markedly increase as artists age' (p6). Hence either they learn to live within their means, or have changed occupation before reaching 62+.

Artists had poor knowledge and skills in estate planning and financial management and were suspicious of lawyers.

Fewer than half of the respondent artists had work in an archive and a significant minority had very little knowledge of archives or how to access them.

The most common legal disputes were with landlords or to do with contracts. There was a number of other legal issues, such as copyright/patent and over the content of their art.

The majority did not plan to retire and another fifth did not know when they might retire. Nearly half had taken no financial steps to prepare for retirement.

'The vast majority of artists we surveyed do not have homeowner's, renter's, fire, life, property, fine art, or studio or business insurance. Furthermore, the majority of artists we surveyed said that they had never heard of fine art insurance.' However 'the percentage of artists who currently have health insurance is in line with the U.S. general population'. (p.10)

**Available at:**

[http://www.heinz.cmu.edu/systems/report/51\\_FINAL%20SYSTEMS%20REPORT.pdf](http://www.heinz.cmu.edu/systems/report/51_FINAL%20SYSTEMS%20REPORT.pdf)

**Article Name:** Making their mark: an audit of visual artists in Scotland

**Article Author(s):** Bonnar Kennlyside

**Year Published:** 2002

**Organisation published by:** Scottish Arts Council

**Country:** Scotland

**Topic Focus(es):**

Artists' careers

Artists' incomes

Artists' placements

Artists' studios

Funding

Professional development

**Aims:**

...to provide evidence on the characteristics of the visual arts sector in Scotland and the contribution made by visual artists to the economy, in order to inform future policy objectives/priorities for funding, and to improve the understanding of artists' issues by decision makers  
(p.3)

**Summary:**

This report presents a snapshot of Scottish visual artists in 2002, although the authors warn that the sample might not be representative of that population. A survey questionnaire was distributed and this was followed by feedback sessions to discuss the findings. It found that Scottish artists are highly educated and outward looking, with about a third exhibiting outside the UK. However, it also showed them to be struggling on very low incomes, with the majority earning less than £1,000 a year from their artistic activities and having to use part of their homes for studio space.

**Findings:**

Older artists tended to work in the more traditional media of painting and drawing, younger artists were more likely to work in multimedia, film etc. Sculpture was gendered, with more men sculpting. Although 70% stated making art was the activity they spent the greatest time on, it was the primary source of income for only 40%. During the previous two years 94% had exhibited some of their work. Almost a third had exhibited outside the UK. Some 28% had taken up a residency during the previous two years. About two-thirds had taken up one or more residencies in Scotland and almost a third had taken up at least one outside the UK. Some 28% were represented by a gallery, with artists aged over 55 most likely to be represented. Artists were highly educated, with 37% having a postgraduate qualification and 45% an undergraduate degree. Nearly two-thirds stated they were dissatisfied with opportunities to sell their work. About three-quarters have use of a dedicated studio, although for most this is within their home. There were 62% of artists who reported they had a gross annual income from all sources of under £10,000, while 16% had an income of over £20,000. About a third earned less than £1,000 from their art practice and half between £1,000 and £10,000. Only 17% earned more than £10,000 from their art practice.

**Available**

**at:**

<http://www.scottisharts.org.uk/resources/publications/research/pdf/RES5%20Making%20thei%20Mark%20Full%20Report.pdf>

**Article Name:** Creating space for artists in the North East

**Article Author(s):** Arts Council England, North-East

**Year Published:** 2004

**Organisation published by:** Arts Council England

**Country:** England

**Topic Focus(es):**

Artists' placements

Funding

**Aims:**

To describe various schemes to assist artists, including examples of what they did.

**Summary:**

This report describes how Arts Council England North East supports individual artists of various kinds (e.g. painters, potters, poets, musicians etc.) and some of the things artists have been able to achieve as a result of this funding. In particular, it describes artists' residencies and the 'Encore 10x10 Scheme', which awarded £ 10,000 to 20 artists for them to develop their practice. There have also been grants to individuals through a different scheme. In 2003, 139 artists in the region were awarded grants with an average of £3,767. The report argues that an additional benefit is drawing attention to the importance of individual artists.

**Findings:**

Arts Council North East supports the work individual artists through residencies and grants. The 'Encore 10x10 Scheme', awarded £ 10,000 to 20 to develop their practice, moreover in 2003, 139 artists in the region were awarded grants with an average of £3,767.

**Available at:**

<http://www.artscouncil.org.uk/media/uploads/documents/publications/phpmfhUeH.pdf>

Also published in print at: ISBN 0-7287-1025-0.

**Article Name:** The power of visual arts: Evidence of impact; regeneration, health, education and learning

**Article Author(s):** Arts Council England

**Year Published:** 2006

**Organisation published by:** Arts Council England

**Country:** England

**Topic Focus(es):**

Art education

Artists in education

Health

Museums and galleries

Regeneration

**Aims:**

To demonstrate the positive impact of the visual arts and visual artists on society.

**Summary:**

This report combines a review of previous research with 20 case studies. It sets out to demonstrate the positive impact of the visual arts on society by presenting positive findings. These are grouped under three headings: Visual Arts and Regeneration, Visual Arts and Health and Visual Arts in Education and Learning. No research methods are reported.

**Findings:**

Positive findings for each study reviewed or each case study are reported. However, these are not brought together, or synthesised, nor do they provide a basis for the conclusions and recommendations.

**Available at:**

<http://www.artscouncil.org.uk/media/uploads/documents/publications/phpTpuDh1.pdf>

Also published in print: ISBN 0-7287-1187-7.

**Article Name:** Decibel evaluation: Key findings  
**Article Author(s):** Arts Council England  
**Year Published:** 2005  
**Organisation published by:** Arts Council England  
**Country:** England

**Topic Focus(es):**

Artists' careers  
Cultural policy  
Diversity

**Aims:**

...to measure quantitatively and explore qualitatively the impact that decibel had on the development of culturally diverse artists, arts professionals and arts organisations, and the impact on the overall market.  
(p.1)

**Summary:**

The national Arts Council England decibel programme ran from May 2003 to March 2004. Its purpose was significantly to develop diversity in the arts in England, helping to build a sustainable base for the support and encouragement of diverse arts. Decibel focussed on ethnic diversity resulting from post-war immigration, and on people from African, Asian and Caribbean backgrounds in particular.

Decibel had three main objectives.

- Increasing respect and recognition for work by artists and organisations from the African, Asian and Caribbean sector
- Helping to empower British-based African, Asian and Caribbean artists and companies
- Promoting the acceptance of many voices

This evaluation of decibel was undertaken by TMPL consultants (TMPL). The purpose of the evaluation was to measure quantitatively and explore qualitatively the impact that decibel had on the development of culturally diverse artists, arts professionals and arts organisations, and the impact on the overall market.

Notwithstanding the confusions and problems surrounding decibel within the Arts Council and among potential partners, and the fact that decibel was unrealistically expected by many to change the world of culturally diverse arts in just one year, overall decibel was successful in achieving its aims.

**Findings:**

Decibel set out to:

- Increase respect and recognition for work by artists and organisations from the African, Asian and Caribbean sector
- Help to empower British-based African, Asian and Caribbean artists and companies
- Promote the acceptance of many voices

There was a degree of ill feeling towards the programme, since it was seen to be imposed from the centre and there were unrealistic expectations of what a one-year project could achieve. All the same, it had the following positive outcomes:

- Culturally diverse artists were given a louder voice
- Culturally diverse artists were given an increased opportunity to network
- Culturally diverse artists were given opportunities for development
- Culturally diverse artists achieved increased employment
- Decibel provided a focus for culturally diverse funding

- Links with culturally diverse artists and arts organisations were developed through the funding ambassadors
- Decibel assisted in the negotiation of the complicated territory of the Black and ethnic minorities sector

**Available at:**

[http://www.artscouncil.org.uk/publication\\_archive/decibel-evaluation-key-findings/](http://www.artscouncil.org.uk/publication_archive/decibel-evaluation-key-findings/)

Also published in print: ISBN 0 7287 1097 8

**Article Name:** Open studios: A gem worth polishing  
**Article Author(s):** Glinkowski, P.  
**Year Published:** 2003  
**Organisation published by:** Arts Council England  
**Country:** England

**Topic Focus(es):**

Artists' incomes  
Art markets  
Artists' studios  
Regeneration

**Aims:**

To demonstrate the advantages and potential benefits of opens studio events in England.

**Summary:**

This study reviews previous research into open studios. These are events when artists and crafts practitioners open their workplaces, usually to sell their work; sometimes this will be in a single building, sometimes a group of studios. These are seen as important ways for artists to sell their work and interact with the community. It is claimed that they aid economic regeneration. These events work best when they are well marketed and there are paid professionals helping to organise them.

**Findings:**

Findings of this review were not aggregated but reported study by study. The first is a case study of a range of events in different regions of England, the others are studies of individual events.

1. Keith Hayman (2002) [for Yorkshire Arts]

Reports a growing number of events (by about 5 a year). Volunteer help is important. Figures are reported (e.g. for number of artists taking part) however it is not stated if these are for the last year, or over a period of years. Over 70% had received no relevant training; nearly all recognised a need for some.

2. Market Research on Open Studios Network East (in East of England) conducted by Cultural Intelligence. This event had 31,700 visitors, half of whom bought a work of art, with the average spend about £40.

3. The biennial Dorset Arts Week took place (over 16 days; including artists from Devon and Somerset) with over 1,600 artists participating. It attributed its success in part to the large number of artists living in the region but with few spaces for showing or selling their work.

4. Deptford X. Artists studios in south-east London open. Audiences for this event have almost doubled in its first four years.

5. Cambridge Open Studios. This long established event had 300 artists participating and 50,000 visitors.

The reports lists 28 open studio events.

**Available at:**

[http://www.artscouncil.org.uk/publication\\_archive/open-studios-a-gem-worth-polishing/](http://www.artscouncil.org.uk/publication_archive/open-studios-a-gem-worth-polishing/)  
Also published in print: ISBN 0-7287-0915-5.

**Article Name:** London digest: A survey of artists' studio groups and organisations in London from a national survey conducted by Acme Studios in 2004

**Article Author(s):** Acme Studios

**Year Published:** 2006

**Organisation published by:** Acme Studios

**Country:** England

**Topic Focus(es):**

Artists' studios

**Aims:**

To provide a detailed picture of the provision of affordable studios for visual artists in London.

**Summary:**

This study investigated the provision of affordable (defined as not for profit) studio space for visual artists in London. It used data collected for a national survey in 2004 (see Cubey M (2006) Commercial workspace provision for visual artists – a comparison with the affordable sector). It found that London has over half of the total studios space of England, with 72 buildings providing space for over 2,000 artists. The majority of these buildings include public spaces for exhibitions and education work. They tend to rely on volunteers for staffing. The study also found a number of causes for concern. Nearly 80 percent of the buildings are rented not owned, many of which are at serious risk of changing use within the next ten years. There is a very strong demand for studio space that is not being met, with over 3,500 artists in London on waiting lists. Between a third and three-quarters of all studio buildings in London do not have central heating.

**Findings:**

- London has more studio buildings than the rest of England combined, with 58 per cent of the total studio space in which 27 organisations manage 72 buildings. More than two-thirds of this space is in the east and south east of the capital.
- The 72 buildings in London provide studios for more than 2,000 artists.
- More than nine out of 10 of these studios are occupied by fine artists.
- There are more than 4,500 artists on waiting lists for studios nationally, 3,553 in London.
- This is a self-help movement; almost all the groups providing studios were started by artists.
- Of the 27 providers more than half have been in existence for over 10 years, three for over 30 years.
- Most buildings have been converted from an amazing range of previous uses.
- Half the total cost of converting studio buildings has been self-financed.
- Only two buildings were designed and built as studio space.
- More than half of studio buildings are also resource spaces for the public, providing exhibition space and education programmes.
- There are very few buildings (eight out of 72) which are owned and permanent – nearly 80 per cent of the total space is rented.
- A significant number of buildings are 'at risk', jeopardising, within the next ten years, the future of more than 430 artists' studios.
- The National Lottery has been of critical importance in providing capital funds to help to secure a number of permanent studios – three major buildings in the last 10 years.
- An average London studio measures 341 square feet and an average studio building has 25 individual studio units.
- Rents for London studios are the most expensive nationally – an average inclusive rent of £7.54 per square foot per year – at nearly £215 a month for an average size studio.
- Seventy per cent of studio groups have charitable status.
- Management capacity amongst groups and organisations varies widely; there is a clear

need for professional development and support.

- Studio providers rely on a huge amount of voluntary staffing, mostly by their artist tenants.
- The studio sector in London received less than £250,000 in revenue support in 2003/04, 33 per cent of the national total; the money went to four organisations managing over 70 per cent of the total space operated by funded organisations.
- The total 'subsidy' achieved through business rate relief for charities is at least equal to the total revenue support.
- Studios are almost 100 per cent continuously occupied; just seven per cent of all space changes hands each year.
- Only three buildings in our survey were considered fully accessible for disabled people.
- Eleven per cent of all buildings are in a 'poor' condition, with only 29 per cent having central heating. (pp. 7-8)

**Available at:**

<http://www.acme.org.uk/downloads/capital-london-digest.pdf>

**Article Name:** Creative livelihoods: the economic survival of visual artists in the North of England

**Article Author(s):** Baines, S., Wheelock, J.

**Year Published:** 2003

**Organisation published by:** Northern Economic Review

**Country:** England

**Topic Focus(es):**

Artists' careers

Artists' incomes

**Aims:**

'to investigate the interplay between artistic creation and economic survival...in order to offer new insight into the social and economic aspects of being a visual artist' (p.1)

**Summary:**

This research investigated the economic circumstances of visual artists in the north of England. A purposive sample of 26 visual artists, covering a range of disciplines and ages, was interviewed. They were asked about their career history and how they viewed their future lives. The study confirmed that artists have low incomes for a good proportion of their careers and live a precarious existence. Public support was important, as was the market outside their region. They tended to have positive views about being self-employed and managing their own finances. Only a minority received financial support from family members. Many needed second or third jobs; working in education was the most common. The authors conclude that the careers of artists cannot be understood only in economic terms, but rather as a vocation that is practiced irrespective of financial rewards. Like the work of carers, it is done mainly for love.

**Findings:**

Artists' incomes were low. Artists in the north of England depended on commissions, grants etc from the public sector and/or selling their work outside the region. Many had part-time jobs, especially in teaching. Some artists received support from members of their family, such as a partner, however 'this was not the norm' (p.6). About four-fifths of the artists in the sample were self-employed and they tended to view this status favourably. Being part of an artists' network was important for their career development and social wellbeing, as were studio groups. Many had claimed government benefits at some time, but they had positive views of government programmes to encourage those on benefits to become self-employed.

**Available at:**

[http://www.dur.ac.uk/resources/dbs/executive\\_education/econandbusanal/north\\_econrev/iss ue33-34/3334%20baines.pdf](http://www.dur.ac.uk/resources/dbs/executive_education/econandbusanal/north_econrev/iss ue33-34/3334%20baines.pdf)

Also published in print: Northern Economic Review. ISSN 0262-0383.

**Article Name:** Australian artists, starving and well nourished: what can we learn from the prototypical protean career?

**Article Author(s):** Bridgstock, R.

**Year Published:** 2005

**Organisation published by:** Australian Journal of Career Development

**Country:** Australia

**Topic Focus(es):**

Artists' careers

Artists' incomes

Professional development

**Aims:**

To present an overview of the key skills required by artists [e.g. visual artists, actors, authors etc.] for a successful protean, portfolio career.

**Summary:**

This narrative review of literature looked into the skills necessary for a successful protean, portfolio career. It made particular use of 'Throsby, C. D., & Hollister, V. (2003). Don't give up your day job: An economic study of professional artists In Australia'. Although portfolio careers for most of the general population in most sectors are new - and growing fast - it is argued that artists [e.g. visual artists, actors, authors etc.] have worked this way for years. The author identifies a range of skills required, such as self-promotion, networking, goal setting, career timing, transferable skills and, in particular, the ability to keep learning. The report concludes with recommendations for primary research into why artists choose to enter these professions, despite small financial rewards, how they manage their portfolio careers and how comfortable they are about this way of working. It concludes that people in other sectors can learn from the experience of artists.

**Findings:**

The following skills are needed for a successful protean, boundary-less, portfolio career:

- Self-promotion
- Establishment and maintenance of networks
- Ability to keep learning new skills
- Knowledge of skills needed for a particular career, in particular generic, transferable skills
- Knowledge of the art(s) world and how it operates
- Ability to pace career, so as to know when to advance.

**Available at:**

<http://eprints.qut.edu.au/1767/2/1767.pdf>

Also published in print: Australian Journal of Career Development. ISSN: 1038-4162

**Article Name:** Art, gentrification and regeneration: From artist as pioneer to public arts

**Article Author(s):** Cameron S, Coaffee J

**Year Published:** 2005

**Organisation published by:** European Journal of Housing Policy

**Country:** England

**Topic Focus(es):**

Regeneration

**Aims:**

To show how public investment in the arts can bring about urban regeneration by investigating the policy of the local government of Gateshead.

**Summary:**

This study investigated the regeneration strategy of the local government of Gateshead, a town in the north-east of England, situated across the river Tyne from Newcastle, which has used the arts to change its image. In particular, it commissioned a large iconic sculpture (The Angle of the North), which succeeded in improving the town's identity and then obtained funding for a cultural quarter close to the river. This quarter two important venues: the Sage Centre for Music and Performing Arts (a new building) and the Baltic Art Gallery (a conversion). A distinctive pedestrian bridge was built to link this to Newcastle. The authors set this within a conceptual framework that identifies three kinds of urban regeneration brought about by the arts. In the first, artists colonise a run-down, working-class district, which then attracts middle-classes into the area and brings about gentrification. In the second model, the artists are followed by capital and developers; the area is transformed but the artists and even the pioneer gentrifiers are displaced. The third model is where public policy uses the arts and artists to bring about regeneration. This attracts capital – and more affluent residents – into what had been undesirable locations. Gateshead is a good example of this model succeeding, with expensive housing being built and bought in and near the cultural quarter. However, it remains to be seen how much impact, if any, it will have on the adjacent, run-down wards away from the river. Although artists acting alone can be agents of change in transforming a neighbourhood, public policy can also be a means of using the arts to bring about urban regeneration.

**Findings:**

Although artists alone can be agents of change in transforming a neighbourhood, public policy can also be a means of using the arts to bring about urban regeneration.

**Available at:**

[http://www.scholars-on-bilbao.info/fichas/EJHP\\_cameronandcoaffee2005.pdf](http://www.scholars-on-bilbao.info/fichas/EJHP_cameronandcoaffee2005.pdf)

Also published in print: *European Journal of Housing Policy* (2005) 5, 1, 39-58. ISSN 1461-6718.

**Article Name:** Professional Accreditation for Visual Artists and Crafts Practitioners, Visual Arts Industry Guidelines Research Project, Working paper No. 8.

**Article Author(s):** Anderson, P.

**Year published:** 2001

**Organisation published by:** National Association for the Visual Arts

**Organisations funded by:** The Australia Research Council and the Australia Council

**Country:** Australia

**Topic Focus(es):**

Artists' careers

Professional development

**Aims:**

The primary objective of this research project was to develop a model for professional accreditation for visual arts and crafts practitioners, and to explore possible options for the implementation of such a system within Australia.

**Summary:**

In the course of exploring the issue, consideration is given to definitions of the "professional artist" and the objectives of and practical need for professional accreditation. The report concludes that 'a system of accreditation needs to ensure that criteria serve the purpose of clearly distinguishing professional artists and crafts practitioners from both non professional artists and crafts practitioners, as well as those who might not be either artists or crafts practitioners, but instead be engaged in an adjacent profession, occupation or pursuit. However, in discriminating in this way, criteria need to be carefully configured to ensure that they do not inadvertently produce inequitable outcomes for particular groups or classes of individuals. Clearly, criteria also need to be sufficiently broad and flexible to be able to cope with both the rapidly changing arts environment, and the wide range of practices that could be seen to constitute contemporary visual art and craft practice today.' (p.8)

**Findings:**

The report makes the following 'recommendations':

- 1) That a national system for professional accreditation of visual artists and craft practitioners be implemented.
- 2) That the system of accreditation take the form of criteria for membership of a national professional artists organisation, or a class of members of the National Association for the Visual Arts.
- 3) That the professional artists organisation be established either as a stand alone body, or developed as a section within the National Association for the Visual Arts.
- 4) That NAVA or any new professional arts organisation - in consultation with artists, the arts sector and other relevant agencies - develop a clear set of membership criteria for a range of classes of members with the objective of facilitating the recognition of the social, cultural and economic value of professional visual art and craft practice, and improving the professional circumstances of members.
- 5) That NAVA or any new professional arts organisation investigate methods - such as letters patent - that would assist artists and craft practitioners to readily identify both their membership of such a professional organisation, and the level of their membership.
- 6) That NAVA or any new professional artists organisation promote the organisation, its classes of members and the criteria for membership to relevant agencies, with the objective of assisting members to gain appropriate recognition of their professional status.
- 7) That the classes of membership of the new professional artists organisation be structured in such a way as to encompass amateur artists, student artists, emerging professional artists, and professional artists, as well as such honorary classes of professional artist membership that may prove appropriate. Should the new organisation be established as a special section within NAVA, it is

recommended that there be a clear demarcation between NAVA membership in general (which should continue to remain open to all those working in or supporting the development of, the visual arts and crafts) and the specific classes of professional artist member (student, emerging professional and professional).

8) That while criteria for membership should include a range of elements recognised as contributing to professional status within the visual arts and craft sector, an overarching distinction should be drawn between artists who intend or seek to earn their living, or part of their living, as a direct result of their activity as a serious practicing professional artist, and those for whom visual art or craft activities is explicitly treated as an amateur, or recreational activity.

9) That consideration be given to linking criteria of professionalism to a combination of evidence of having achieved a certain career stage as a serious practising professional visual artist or craft practitioner, and a certain level of professional competence as a visual artist or craft practitioner, as

might be measured by the soon to be developed national competency standards for the visual art, craft and design industry (the VACD Industry Training Package).

(p.3)

**Available at:**

[https://www.visualarts.net.au/sites/default/files/VAIGRP8\\_accreditation\\_0.pdf](https://www.visualarts.net.au/sites/default/files/VAIGRP8_accreditation_0.pdf)

**Article Name:** Turning Point: A Strategy for the Contemporary Visual Arts in England

**Article Author(s):** Arts Council England

**Year published:** 2006

**Organisation published by:** Arts Council England

**Country:** England

**Topic Focus(es):**

Cultural policy

**Aims:**

This strategy document was developed to help the Arts Council to deliver its mission 'to place arts at the centre of national life and people at the heart of the arts'. The strategy will be supported by an action plan, to be developed with partners and the broader visual arts sector.

**Summary:**

This document outlines a strategy for the contemporary visual arts in England for 'the next ten years'. It covers spaces and resources for production and presentation, including workforce and employment development, in order to meet the needs and aspirations of artists, audiences and participants.

**Findings:**

The strategy is based on the findings of an associated research paper, a Review of the presentation of contemporary visual arts (Jackson & Jordan, 2006) which was commissioned by ACE to inform the strategy. The Review includes nine policy recommendations and 34 action points which focus on structural fragmentation, regional imbalances, artistic programming, developing audiences, education and participation, maximising resources, developing the workforce, evidence and advocacy and the role of Arts Council England. The 'main emphasis' of the strategy is on 'linking contemporary art with art from the past and with the heritage. This is to be achieved through appropriate cross-sectoral partnerships strengthened by formal memoranda of understanding, regional development strategies and joint programmes'. (p.7)

The strategy identifies five priorities, of which one is 'support for artists'. The 'key outcomes' listed include 'more opportunities for artists to make new work'. (p.11)

In terms of 'support for artists', ACE defines its ambition as being 'to improve conditions and opportunities for artists'. (p.29)

ACE defines 'the challenge' in its aim to support artists thus:

'Contemporary visual arts organisations are offering a wide range of opportunities for artists in addition to exhibitions. Fifty-five per cent of them offer residencies, placements and fellowships and 39% offer education projects. Despite this:

- more than 50% of organisations cannot afford to pay artists for exhibitions
- artists' workspaces have been squeezed out of many inner cities, having played a major role early on in their regeneration
- artist-run studio and exhibition spaces, which often support emergent artists through networking and skills-sharing, are financially fragile
- there is virtually no market outside London for international contemporary art, although the UK is second only to the United States in dominance of the international art market, making a significant contribution to the UK economy.' (p.30)

ACE's priorities in terms of support for artists are defined thus:

'Our priorities

- continue to invest in a programme of artists' development – focusing on law, workspace, innovation, financial security and professional standards
- continue to give priority to capital investment for the development of artists' workspace
- seek new opportunities for Black and minority ethnic and disabled artists who are currently under-represented
- invest in entrepreneurial individuals and organisations in areas which are favourable to presenting new work and growing new markets
- strengthen our partnerships with the higher education sector, to increase artists' research and development opportunities

#### Outcomes

- improved conditions for artists working with venues and promoters
- increased partnership with local authorities, private investors and regional development agencies
- increased access for the public to see work and meet artists at artist-run spaces and open studios
- increased opportunities for artists working outside London to see new work and find new markets
- increased sales for artists and more new collectors
- a strengthened private sector outside London.' (p.31)

#### **Available at:**

[http://www.artscouncil.org.uk/publication\\_archive/turning-point](http://www.artscouncil.org.uk/publication_archive/turning-point)

Also available in print: ISBN 0-7287-1229-6

**Article Name:** The Status of Artists in Europe

**Article Author(s):** Capiou, S., Wiesand, A.J. & Cliche, D.

**Year published:** 2006

**Organisation published by:** European Parliament

**Organisation commissioned by:** the European Parliament's committee on Culture and Education

**Countries:** the European Union

**Topic Focus(es):**

Cultural policy

Artists' careers

Artists' welfare

**Aims:**

The purpose of this study is to assemble, complete and compare data about the current legal and social framework for artists in the 25 EU Member States and the two acceding countries and to make recommendations on the possibility of developing an all-embracing 'statute of the artist'.

**Summary:**

This report presents innovative national measures and models aimed at improving the socioeconomic status of authors (e.g. writers or visual artists) and performing artists in Europe. It addresses five main areas: individual working and contract relations; professional representation; social security; taxation; and aspects of transnational mobility. Based on the findings of the study, proposals for future Europewide action are made.

**Findings:**

This study concludes with a proposal to prepare a new European Parliament Resolution, which would update and expand upon its past resolutions and present a host of concrete and pragmatic measures to address the 'status of the artist', including those artists from the new Member States. In particular, the European Parliament could invite the Member States to:

- take note of innovative and efficient measures dealing with the most important legal and professional problems facing artists today, and
- study the implementation of these measures in their own legal and political system.

This invitation could be accompanied by the development of a more practical Orientation Guide that is based on the present study and other research reports proposing:

**Legal and organisational frameworks:**

- clarification of individual contractual relations and adoption of legal procedures and measures which correspond to the needs of small cultural enterprises;
- the establishment of agencies which offer legal, administrative, social security and tax assistance to artists;
- measures to support emerging artists, such as the provision of micro-credits at reduced or zero-rates of interest; assistance for professional investments in materials or equipment; further education; and
- information for professionals which is clear, practical and accessible.

**Social security:**

- the respect for and the full application of Community legislation (Regulations 1408/71 and 883) in cooperation with the various Community administrative structures and develop – with the assistance of experts from the sector – a Code of Good Practice;
- ensure the full application of the Barry Banks Decision (2000, C 178/97) and the Commission/France Decision (2006, C 255/04) in line with the proposed EU Services

Directive. This implies that social security payments for self-employed artists would continue to be paid while they are working for shorter periods of time abroad;

- an accelerated transmission of relevant administrative documents via the Internet which, at the same time, keeps those professionals working in the culture and media sectors informed;
- better coordination among the various social security regimes of the EU Member States with the intention of better accommodating the differing employment status of artists (salaried worker, freelancer, self-employed) in order to avoid useless or double payments of social security contributions. The principles guiding this coordination should address the integrity of all artistic activities undertaken by an individual artist during a given period as well as the aggregation of insurance periods and contributions to different regimes of social security;
- unemployment insurance for freelance and self-employed artists and measures for the financing of social security contributions which correspond to their working conditions;
- adoption of more flexible qualification periods or criteria for social insurance and benefits that take account of the irregularity of artistic work, their particular risks (i.e. disability, employment injuries), family life (i.e. maternity or parental leave) and short term careers;
- the introduction of financial and other measures to assist artists in their further professionalisation and potential needs for retraining; and
- an allowance to pursue an artistic activity during periods of unemployment in which benefits can continue to be drawn and to consider the development of artistic practice or artistic projects as job-seeking.

***Taxation:***

- the application of the Matthias Hoffmann Decision (2003, C-144/00) in national law which provides certain VAT exemptions for groups of artists as well as for individual non-resident artists;
- elimination of internal tax rules that sustain double taxation and, in particular, the full application of the Arnoud Gerritse Decision (2003, C-234/0) by allowing the deduction of business expenses on the income of non-residents, together with the normal deduction of tax paid abroad;
- an exemption for non-residents to pay wage withholding tax for fees under \$20,000;
- a more equitable deduction of professional expenses, particularly regarding the costs of training, professional re-adaptation, lump sums in the absence of receipts, a system of income averaging and the deduction of business expenses.

***Mobility of artists from outside of the EU:***

- better coordination between the Departments of the Interior and for Culture when devising visa and work permit criteria;
- collective visas for touring ensembles in Europe and a study on the possibilities for implementing an annual residency card for artists from outside of the EU.

The European Parliament could invite the Council to recognise – via a specific resolution – the importance of artists and their creative activities in the context of European integration and to adopt, together with the Parliament, a more formal Community Charter addressing the status of artists and the conditions for their creative work. This Charter should take account of previous initiatives by UNESCO and could also create links with the work already undertaken by other international organisations such as the ILO, WIPO or the Council of Europe, or by professional bodies and networks.

Finally, the Parliament could call on the European Commission to:

- prepare the Community Charter which would address issues such as those mentioned above in a more systematic manner and could be devised along the lines of the model provided by the 1989 Community Charter of Fundamental Social Rights of Workers;
- work towards a comprehensive Plan of Action via a White Book on Mobility in the Arts and Media Sectors which would involve co-operation between the various competent DGs and

invite participation from professional networks and research bodies. A Transversal Task Force would be asked to prepare the agenda for this action plan, including commissioning studies on the better co-ordination between social security and tax authorities, on the role of intermediary management services ("umbrella organisations" and guarantors) and on visa policies and conditions for work permits in view of the trans-national mobility of artists in Europe and world-wide;

- establish a centralised Online Contact Point and information Guide providing practical, timely and detailed information on the status of artists, especially as concerns temporary work abroad.

(pp. iii-iv)

**Available at:**

<http://www.europarl.europa.eu/activities/committees/studies/download.do?file=13248>

**Article Name:** Artists in figures: a statistical portrait of cultural occupations

**Article Author(s):** Davies, R. & Lindley, R.

**Year published:** 2003

**Organisation published by:** Arts Council England

**Country:** England

**Topic Focus(es):**

Artists' careers

Artists' incomes

Artists' welfare

**Aims:**

This study forms part of a programme of research designed to provide a sound evidence base to underpin the Arts Council's work with the individual artist, creator or maker. A key concern for those working to support individual artists is their engagement with the tax and benefits systems.

**Summary:**

In 2002, two related research projects were carried out for Arts Council England by the Warwick Institute for Employment Research and the Centre for Educational Development, Appraisal and Research at the University of Warwick. This report presents the findings of a quantitative analysis of artists' labour markets, examining employment status, working patterns, earnings and take-up of social security benefits. (xi)

**Findings:**

The 'key findings' were as follows:

**The pool of artistic labour**

The pool of cultural labour has increased steadily during the 1990s. At the end of 1993, 610,000 people were employed in a cultural occupation as a first or second job, or were unemployed but had previously been engaged in a cultural occupation. By 2000 this figure had risen to 760,000.

Almost half of those people in the pool of cultural labour are located within three occupational groups of the 1990 Standard Occupational Classification (SOC): authors, writers and journalists; artists, commercial artists and graphic designers; actors, entertainers, stage managers, producers and directors.

**Personal characteristics**

Men comprise 63 per cent of those in cultural occupations compared with 53 per cent in non-cultural occupations. The age structures of the two groups are, however, quite similar.

In contrast, women in cultural occupations are more concentrated in the age group 25–34 than are those in non-cultural occupations. A third of women in cultural occupations are of this age group, as against a quarter of the latter.

25 per cent of those engaged in cultural occupations live within inner or outer London compared with 10 per cent of those in non-cultural occupations.

Over half of those employed in cultural occupations have attained qualifications at equivalent to NVQ level 4 or higher compared with about a quarter of those employed in non-cultural occupations.

**Employment status**

39 per cent of those employed in cultural occupations as a main job are self-employed compared with 12 per cent of those in non-cultural employment.

79 per cent of those employed in cultural occupations as a second job are self-employed compared with 26 per cent of those with second jobs in non-cultural occupations.

#### Second job holding

Rates of second job holding are similar for employees in cultural and non-cultural occupations. However, 10 per cent of those self-employed in cultural occupations have a second job compared with 5 per cent in non-cultural occupations.

Of those employees in cultural occupations who have a second job, 65 per cent are employed in professional occupations (Major Group 2 of SOC) or associate professional and technical occupations (Major Group 3 of SOC) in these second jobs. This compares with approximately 27 per cent of employees in non-cultural occupations and who have a second job.

#### Employment contracts and tenure

Fourteen per cent of those employed in cultural occupations work part-time compared with 26 per cent in non-cultural occupations.

The incidence of non-permanent employment is similar for employees in cultural and non-cultural forms of employment. Of those in temporary forms of employment, 69 per cent of those in cultural occupations are on a contract for a fixed period. This is compared with 47 per cent of those in non-cultural occupations. Agency temping and casual work are of relatively less importance to employees in cultural occupations.

Average employment tenure for employees in cultural occupations is 88 months and for the self-employed is 129 months. This compares to 92 months and 139 months for employees and the self-employed in non-cultural occupations. However, note that 'employment tenure' for the self-employed refers to their length of time working as self-employed, not on their current engagement or project.

#### Under-employment

Six per cent of the self-employed in cultural occupations report looking for an additional job or paid business compared with three per cent of the self-employed in non-cultural occupations.

Of those who are self-employed in cultural occupations, 30 per cent work part-time compared with 21 per cent among the self-employed in non-cultural occupations.

16 per cent of the self-employed in cultural occupations on a part-time basis indicated that this was because they were unable to find a full-time job. This compares with 11 per cent of those self-employed in non-cultural occupations who have worked part-time.

#### Hours worked

Little difference is observed in average hours worked between employees and the self-employed in cultural occupations. However, the self-employed in cultural occupations work on average 31 hours per week. This compares with 38 hours for those who are self-employed in non-cultural occupations.

The incidence of overtime working is similar for those employed in cultural and non-cultural occupations. However, of those who do work overtime, greater emphasis is placed upon unpaid overtime among those employed in cultural occupations.

### **Average earnings**

Average gross weekly earnings for employees across all cultural occupations are £368 against a non-cultural average of £290. Average earnings within cultural occupations are below the non-cultural average in the cases of musicians, information officers and glass product and ceramics makers.

In 1991, earnings within cultural occupations were 22 per cent higher than average earnings in other occupational categories. This differential declined to 14 per cent by 2000; its rate of decline increased significantly after 1996.

Those employed in cultural occupations generally earn less than other occupations classified to the same Major Group of the 1990 Standard Occupational Classification. Noticeable exceptions are writers and actors, who earn significantly more than other occupations classified to Major Group 3 (associate professional and technical occupations).

The relative earnings position of those employed in cultural occupations has declined relative to those in non-cultural occupations within all regions during the period 1991 to 2000. The scale of this decline has been greatest within London: in 1991, the earnings of those in cultural occupations were 21 per cent higher than the non-cultural average - by 2000, this had fallen to only six per cent.

### **State benefits**

Employees in cultural occupations are less likely to claim state benefits (other than Child Benefit) than those in non-cultural occupations: 4 per cent of the former do so against 8 per cent of the latter. However, in the case of the self-employed, those in cultural occupations are more likely to claim benefits: 13 per cent do so against 10 per cent of those in non-cultural occupations.

Those employed within cultural occupations are more likely to claim the state pension and less likely to claim family-related benefits and tax credits. This reflects the higher proportion of those employed in cultural occupations who are over the age of 65.

### **Career paths**

Following the career paths of those employed in cultural occupations and an appropriate comparator group, the most significant difference is the greater incidence of, and a continuing movement towards self-employment among those who are employed in cultural occupations.

Following the career paths of those aged 16 to 29/30, assimilation into the labour market following full-time education is more likely to be characterised by spells of unemployment among those who are employed in cultural occupations by age 29/30 compared with those employed in non-cultural occupations.

The incidence of unemployment experienced by employees in cultural occupations is similar to that experienced by all employees. However, certain occupations within the cultural sector appear to be relatively vulnerable to experiencing periods of unemployment; these include actors and visual artists.

### **Gaps in our knowledge**

The analysis presented in this report provided a number of key statistics into some of the labour market characteristics of those employed in cultural occupations. However, these statistics have a number of short-comings in attempting to provide a comprehensive picture of those employed in cultural occupations.

First, survey evidence tends to rely upon a market-place criterion in defining those employed in cultural occupations. Second, we are not able to present information on the incomes from work of the self-employed who comprise such a high proportion of those employed in cultural occupations. Third, we are not able to take into account the 'dual status' of those employed in certain cultural occupations by which some may be classified as self-employed for the purpose of taxation but employed for the purpose of National Insurance. It is misleading to suggest that those employed in cultural occupations can be classified exclusively as either an employee or self-employed, each of these groups being associated with a particular set of labour market circumstances.

A final caution about these data sources is that they only generally provide a 'snapshot' picture of the labour market characteristics of those employed in cultural occupations. Those in cultural occupations may experience frequent spells of unemployment or changes in employment status. Considering only a single point in time, relatively high levels of earnings recorded in the survey reference week may give a misleading picture of the 'real' earnings position of those employed in cultural occupations. This may be particularly important in those cultural occupations characterised by periods spent developing ideas. Without the confirmation of survey tools that provide a detailed dated account of activities undertaken, quantitative analysis will not be able to reflect accurately the circumstances of those employed in cultural occupations. (pp. xiii – xvii)

**Available at:** [www.artscouncil.org.uk/media/uploads/documents/publications/524.rtf](http://www.artscouncil.org.uk/media/uploads/documents/publications/524.rtf)  
Also available in print: ISBN: 0-7287-0975-9.

**Article Name:** The Artist as Leader Research Report

**Article Author(s):** Douglas, A. & Fremantle, C.

**Year published:** 2009

**Organisation published by:** Gray's School of Art, The Robert Gordon University

**Organisation funded by:** Arts and Humanities Research Council

**Country:** Scotland/UK

**Topic Focus(es):**

Cultural policy

Artists' careers

Arts Management

**Aims:**

The objective of this research is to explore examples of different constructions of 'leadership' as they appear in arts' practice and highlight what may be learnt from them. (p.6)

**Summary:**

The Artist as Leader Research Report is the primary output from the Arts and Humanities Research Council's Research Networks and Workshops (Creativity) Scheme award.

The focus of this research is the artist as leader, and the artist is sometimes an organisational leader, but may sometimes lead in other ways. The focus on the leadership of artists opens up a complexity around leadership and takes the discourse beyond organisations, skills and competencies.

The first section of this report establishes the importance of policy in framing the context for artists, in terms of the underlying politics and economics that generate context and opportunities. It argues that in order to retain a degree of autonomy and critical positioning artists need to be conversant with policy developments. The second section articulates various scenarios in which artistic leadership is perceived to take form. (p.7)

**Findings:**

The research concludes that cultural leadership should be about more than simply well-run cultural organisations. The current and emerging leaders of cultural organisations need to understand the capacity of artists to lead through practice, not least because the leaders are often negotiating with other sectors to involve these artists. Artists correspondingly need to know how to work with organisations and how to establish parameters that give them sufficient creative, critical freedom.

Three questions arise:

1. How can learning and therefore leadership development take place in a relational (rather than a hierarchical) model of artists working with organisations?
2. How can learning and therefore leadership development become critically informed by examples of best practice?
3. How is creativity sustained within the process, allowing for the tension between responsibility and open-endedness?

The research highlights a number of areas of further development based on these questions:

1. The need to encourage and develop methods for both artists and cultural organisations to engage with the policy context and to understand how and why opportunities to work in the public sphere are shaped by policy.
2. The need to foster, share and highlight new forms of practice and related evaluation emerging between artists, organisations and public policy. These could take the form of projects that challenge current modalities and address the need for artists, organisational leaders and policy makers to work together.

3. The need to publicly recognise where artists are leading, and have led, through practice; highlighting the relevance of their leadership to wider cultural, social, environmental and economic development. (p.8)

**Available at:**

<http://www2.rgu.ac.uk/subjects/ontheedge2/artistasleader/ArtistAsLeader.pdf>

Also available in print: ISBN 978-1-901085-98-3.

**Article Name:** Cultural occupations: a CCPR briefing paper.

**Article Author(s):** Galloway, S.

**Year published:** 2004

**Organisation published by:** Centre for Cultural Policy Research, University of Glasgow

**Country:** Scotland/UK

**Topic Focus(es):**

Artists' careers

Artists' incomes

**Aims:**

This briefing aims to summarise the information available concerning individuals with cultural occupations.

**Summary:**

Information about individuals in cultural occupations is needed for a variety of reasons. Makers of public policy and funding bodies need to know where best to direct resources to achieve their aims. These aims include the desire to:

- 'improve the environment in which artists make and promote their work';
- 'develop and expand the talent and skills base' through the provision of training and professional development; and
- find ways to attract and retain creative individuals as part of national and local strategies for the 'creative industries'.

In addition, information about the socio-economic circumstances of artists and others in cultural occupations is also in demand for advocacy and campaigning purposes, for example, to support changes in the tax and social security systems, laws and regulations. This briefing looks at the information available from official statistics, including the Census of Population, Labour Force Survey and New Earnings Survey, but also from other survey based studies conducted since 1990, either commissioned by funding bodies, or carried out on behalf of trade unions, employer organisations, or increasingly by training and skills organisations. Some of these have focused on specific occupations, for example, visual artists, but more often they have looked across occupations at the training needs of all individuals working within a particular sector. This briefing reviews some of the evidence produced since 1990 that profiles people with cultural occupations and looks at issues relevant to the cultural labour market. (p.4)

As little of the available information relates specifically to Scotland, reference is also made to recent studies at UK level.

**Findings:**

The report contains numerous data and findings of relevance to visual artists. For example, in the Scottish context, Bonnar Keenlyside, in their 2003 audit for the Scottish Arts Council, found that 40% of visual artists under 35 years of age earned no income from their artistic practice.<sup>54</sup> The younger age group were willing to make this investment in the expectation of benefiting in the longer term. This confirmed the findings of earlier research, commissioned in 1995, which looked at the earnings of visual arts graduates. Three years after graduation in 1991, around 40% of young artists earned nothing from their artistic work. For those who did earn income from visual arts practice, artistic earnings formed just 22% of their total income - around £2,200 per annum.

Notably, there appears to have been no advancement in the artistic earnings of visual artists in recent years. In fact, in real terms the position has worsened. The 1995 research found that 82% of visual artists interviewed earned less than £5,000 gross per year from artistic

activity. Eight years later, Bonnar Keenlyside found that 71% of visual artists earned less than £5,000 gross per annum from visual arts practice. Indeed almost one third of visual artists (32%) earned less than £5,000 gross from all sources of income.

Towse (Arts Council of England, 1996) observes that little data exists on trends in artists' earnings over time. However the available data shows that while the incomes of craftspeople improved in real terms between 1981 and 1992, other artists 'appear to be worse off in real terms.' (p.20)

The report also states that: 'artistic earnings have been found to be considerably lower than for other groups of workers. The best overall information about earnings in Scotland across a range of artistic occupations is drawn from the Scottish Arts Council funded 1995 study of artists. This found that: almost half of all artists (49%) and a majority of writers (72%), non-classical musicians (54%), and visual artists (82%) derived less than £5,000 per annum from their artistic activity. At the other end of the spectrum, just 12% of all artists earned more than £20,000 each year from artistic activity. Classical musicians were the highest earning artists, 29% of whom earned more than £20,000 per annum from music. (p.18)

**Available at:** [http://www.gla.ac.uk/media/media\\_22506\\_en.pdf](http://www.gla.ac.uk/media/media_22506_en.pdf)

**Article Name:** Insight and Exchange: An evaluation of the Wellcome Trust's Sciart programme

**Article Author(s):** Glinkowski, P. & Bamford, A.

**Year published:** 2009

**Organisation published by:** Wellcome Trust

**Country:** UK

**Topic Focus(es):**

Funding

Health

Other (collaboration)

**Aims:**

To evaluate the impacts that the Wellcome Trust's Sciart funding programme had had:

- on artistic practice
- on the scientists involved
- on collaborating partners
- on the public's engagement with Sciart projects and with science
- on the wider culture of and context for science–art collaboration.

**Summary:**

Running from 1996 to 2006, Sciart was originally launched to fund “visual arts projects which involved an artist and a scientist in collaboration to research, develop and produce work which explored contemporary biological and medical science”. Over the course of a decade its remit shifted and expanded to embrace a wider spectrum of arts and science activity. In total, Sciart supported 118 projects with nearly £3 million of funding to:

- stimulate interest and excitement in biomedical science among adults
  - foster interdisciplinary and collaborative creative practice in the arts and science
  - create a critical mass of artists looking at biomedical science and build capacity in this field.
- Sciart was believed, anecdotally, to have supported the development of a unique community of arts practitioners, a new form of interdisciplinary practice and a body of contemporary artistic work relating to science, and to have had a significant influence on the public's engagement with science. The Sciart evaluation was commissioned to investigate, document and summarise the outcomes of the scheme and to seek evidence of its impacts.

**Findings:**

This detailed report contains many findings of relevance to visual artists, amongst those highlighted are the following:

High-quality aesthetic outcomes were found to have resulted from a significant proportion of the projects funded by the Sciart scheme. A review of the artistic outcomes ten case study projects evidenced widespread dissemination to sizeable audiences, an unusual longevity of audience and professional interest, and positive media and critical review. The venues for display – which might be artistic, scientific, medical and/or historical – inevitably influenced the ‘aesthetic’ reception of the work.

A significant minority of respondents (particularly from the arts sector) expressed concern about the instrumentalisation of the arts in the service of biomedical science, which the Trust was felt to have contributed to. Some artists were concerned that funding the arts for reasons that were not principally to do with the arts could have a detrimental impact on the general development of arts practice. Several interviewees referred to instances of what they described as ‘inauthentic’ arts projects that they felt had resulted from artists chasing Sciart funding.

The authors make numerous recommendations, including that:

- The Trust should continue to support artists to work with scientists, scientific contexts and subjects.
- The Trust should continue to provide guidelines regarding rates of pay for artists, which should be
- promoted and adhered to.
- The Trust should continue to support lower-value grants to encourage early-stage speculative projects and emergent practitioners to enter the science–art field.
- The grants administration process should remain open and flexible to allow for innovation and risk taking.
- As well as encouraging collaboration between individual artists and scientists, the Trust should continue to support artists to work with scientific institutions, or subject matter. A liberal interpretation should be applied to the concept ‘biomedical science’.

**Available at:**

[http://www.wellcome.ac.uk/stellent/groups/corporatesite/@msh\\_grants/documents/web\\_document/wtx057228.pdf](http://www.wellcome.ac.uk/stellent/groups/corporatesite/@msh_grants/documents/web_document/wtx057228.pdf)

**Article Name:** Maximising the MA Show

**Article Author(s):** Glinkowski, P

**Year published:** 2008

**Organisation published by:** Wimbledon College of Art, University of the Arts London

**Country:** England

**Topic Focus(es):**

Art Education

Professional Development

Exhibitions

**Aims:**

The research aimed to address the following questions:

1 How is the MA show currently regarded by a) the staff and b) post-graduate students of the Colleges of the UAL: what are its roles; what expectations are attached to it?

2 To what extent is the MA show regarded as a public facing event, as part of the 'knowledge transfer' and 'outreach' agendas of the UAL, and what audience development practices, and artist/student PPD [personal and professional development] strategies are followed in its staging and presentation?

3 What is the current audience experience of arts professionals attending MA shows at the UAL, and more broadly across art colleges and university art departments in England and Wales?

4 From the findings of the above, is it possible to identify examples of current good practice and suggestions for future practice that could be disseminated to benefit both staff and students at UAL and the broader Higher Education based Fine Art community in the UK? (pp.1-2)

**Summary:**

The Fine Art MA show represents a pivotal juncture in an emerging artist's career. It is a crucial rite of passage which marks a student's exit from the art college and, for many, the entry-point into a career as a professional artist. It is both a moment of academic assessment and an important opportunity to present a body of work to the public, including to an audience of peers and arts professionals. This research project set out to interrogate the Fine Art MA show as it is manifested through various courses and colleges of the University of the Arts London (UAL)<sup>2</sup> and, more broadly, through shows representing MA courses at art colleges and universities across England and Wales.

**Findings:**

In relation to the 4 questions listed above under 'Aims', the following findings were reported:

1 Both staff and students at the UAL recognised that multiple roles and expectations were attached to the MA shows. They were important in terms of the professional development and progression of individual student artists, whilst at the same time fulfilling 'bigger picture' strategic aims, for their individual colleges and for the university as a whole. There was not felt to be a conflict of interests, but it was clear that a balance of interests needed to be negotiated and attained.

In terms of the students' interests, in some of the colleges the shows represented the culmination of academic assessment. The shows were also an important launchpad for students: to have their work purchased, and to help them to move on to other things.

The MA show was seen as a marketing opportunity for the university. Much of the external communications function of the MA shows was geared towards promotional and pragmatic aims. For example, as: 'an important tool in terms of publicising the courses and driving

recruitment'. The MA show was also seen as a vital indicator for the state of emerging contemporary art: 'a barometer of where fine art postgraduate study is currently at.'

MA shows represent a promotional opportunity, and advantage, that is unique within the academic sector, because: 'A striking feature of arts education compared with other academic disciplines is that it does involve the exposure of the students' work to a much broader public.'

Staging the show was understood to be an integral part of the learning process of the MA; helping to prepare students for the professional work of being an artist. The show was regarded by all the students as a major milestone in their professional development. The students were realistic, however, about the opportunities that might follow; they stressed the value of making useful professional connections above the value of achieving sales.

2 It was recognised, by both students and staff, that the MA shows represented a major opportunity to attract a wide range of visitors to the university. The pragmatic opportunities associated with attracting visitors to MA shows, and their related events - such as to sell work, to raise sponsorship, or to recruit students - were well understood by both students and staff.

The MA shows were perceived to be taking place within an increasingly competitive and professionalised environment – within Higher Education and within the visual arts. It was recognised that: 'There are particular interest groups with different needs.' Doubts were expressed as to whether, currently, these needs were being well met. A barrier to being able to understand and improve upon the shows' appeal to visitors was a lack of knowledge about who the current audience actually is and about what it thinks of the visitor experience. The general practice appeared to be to collect little, or no, information on audiences.

The students felt that they had not been systematically prepared by their colleges for staging the shows. To a degree, this was because, at MA level, they were expected as a group already to have the necessary skills. It was suggested that a more structured 'practice based programme' of activity could be organised to support the students in preparing for the MA show. It might include: working on, and critically analysing, the delivery of interim shows; more regular external input, from people representing different roles within the exhibition process; links with postgraduate curatorial programmes; and visits to other student shows, to gain ideas about effective practice.

3 The audience experience of attending MA shows, both at the UAL and at colleges across England and Wales, was found to be mixed. Some reported examples of very good and effective practice, which catered well for their audience needs. The experience of many, however, was that their needs had not been well understood, and were not being well met. Nearly half of the respondents to a survey felt that the host institution had understood the audience development potential of the MA show 'not very well'; only a relatively small minority felt that they had understood it 'very well'. Even fewer felt that their audience needs had been catered for 'very effectively'. A greater proportion of the respondents felt that their needs were 'not very effectively' catered for, or else were not catered for at all. A number of respondents to the survey reported that they would be somewhat reluctant returners to future MA shows. This suggests that colleges and universities should not take their MA show audience for granted, but should take stock of current practices (and audience perceptions) and seek ways to make the visitor experience a more rewarding one.

4 The report contains a list of 'good practice' recommendations, based on the findings summarised above, which relate to the 'preparation', 'presentation' and 'review' of MA shows (pp. 74-78)

**Available at:** [http://www.arts.ac.uk/docs/Paul\\_Glinkowski\\_-\\_Maximising\\_the\\_MA\\_Show.pdf](http://www.arts.ac.uk/docs/Paul_Glinkowski_-_Maximising_the_MA_Show.pdf)

**Article Name:** The Nordic Model for Supporting Artists: Public Support for Artists in Denmark, Finland, Norway and Sweden, Research Reports of the Arts Council of Finland no 26.

**Article Author(s):** Heikkinen, M.

**Year published:** 2003

**Organisation published by:** Arts Council of Finland

**Country:** Finland (also covers Norway, Sweden and Denmark)

**Topic Focus(es):**

Cultural policy

Artists' careers

Artists' incomes

**Aims:**

To identify and to summarise how artists are catered for in the arts policy and funding structures of the Nordic countries: Denmark, Finland, Norway and Sweden.

**Summary:**

This report considers state support for professional artists in Denmark, Finland, Norway and Sweden. The basic features common to the systems of support in the four countries are discussed. The study concerns support for professional artists.

Its scope is limited to support measures at the national level. In all the countries examined, it is the state which has the primary responsibility for supporting professional artists. Compared with state support at the national level, municipalities and regional authorities play a minor role in providing direct support for professional artists. The concept of state support for artists covers direct support to individual artists in the form of various types of grants (such as working grants, project grants and income guarantees), as well as copyright-related schemes of support (such as public lending right remuneration for writers and public display remuneration for visual artists).

The first four chapters of the book present the situation in the four countries discussed: Denmark, Finland, Norway and Sweden. The chapters examine the historical development of the support, the objectives, decision-making and policy measures adopted, the volume and distribution of support, and research findings on the situation of artists in each country. The fifth chapter gives an overview of all four countries. It follows the development of the Nordic model for supporting artists from its early history up to recent changes and reorientations, and examines similarities and differences in the models of support adopted in the four countries discussed. (p.8)

**Findings:**

In the Nordic countries, with their commitment to the welfare state, legitimating arguments resting on the instrumental value of the arts for obtaining other societal objectives (social, economic or educational, for example) have been fairly pronounced regarding public cultural policy in general. In the case of the policy of supporting individual artists, however, the main emphasis has been on arguments based on the intrinsic value of the arts.

The legitimacy of public support for artists has not been widely questioned in the Nordic countries. Several features may be considered characteristic of public policy towards artists in all the Nordic countries. In all of them, the policy measures for supporting artistic creativity rest on the common basis of accepting and adopting a policy of granting direct financial support to individual artists. Regarding the objectives, legitimating arguments and allocation of this direct support, it is possible to find common features which have remained relatively unaltered since the establishment of the current support schemes. One is the formulation of

policy objectives in terms of “promoting the arts”, with priority given to promoting artistic quality. Another is the structure of the bodies implementing the policy, which is based on expert bodies working at arm’s length from the ministries responsible for cultural policy. A further common feature is the major role assigned to artists’ organizations in the nomination and membership of these bodies.

In terms of the status of various fields of art, literature occupies the most prominent place in all four countries, owing to the extensive schemes of public lending right remunerations. Regarding financial situation, visual artists are in all the countries among the groups of artists with the greatest financial problems. (pp.148-150)

**Available at:**

[http://edmund.taiteenkeskustoimikunta.fi/default.asp?WCI=wciEDM\\_Download\\_Submit&IngDoc\\_id=1970&strFile\\_nam=tk26\\_v5.pdf](http://edmund.taiteenkeskustoimikunta.fi/default.asp?WCI=wciEDM_Download_Submit&IngDoc_id=1970&strFile_nam=tk26_v5.pdf)

Also available in print: ISBN 952-5253-40-6; and ISSN 0785-4889.

**Article Name:** A Statistical Profile of Artists in Canada

**Article Author(s):** Hill Strategies Research Inc.

**Year published:** 2004

**Organisation published by:** Canada Council for the Arts

**Organisation funded/commissioned by:** Canada Council for the Arts, the Department of Canadian Heritage and the Ontario Arts Council

**Country:** Canada

**Topic Focus(es):**

Artists' careers

Artists' incomes

**Aims:**

This report aims to present detailed, reliable and recent statistics about artists in Canada, specifically the number of artists in Canada, artists' earnings, selected demographic characteristics of artists, and trends in the arts labour force between 1971 and 2001. (p.1)

**Summary:**

This study provides an in-depth examination of artists in Canada, based largely on the 2001 census. Nine arts occupations are profiled, including: actors; artisans and craftspersons; conductors, composers and arrangers; dancers; musicians and singers; other performers; painters, sculptors and other visual artists; producers, directors, choreographers, and related occupations; and writers. (p.1)

**Findings:**

This study highlights a number of significant characteristics about artists in Canada, including:

- high levels of education;
- a high proportion of self-employment;
- a predominance of women;
- very low earnings; and
- strong growth in the number of artists between 1971 and 2001.

More specifically, regarding the size of the arts labour force, this study finds that:

- There are 131,000 artists in Canada.
- The arts labour force comprises 0.8% of the overall labour force and 25% of the cultural sector labour force.
- Between 1971 and 2001, the number of artists in Canada more than tripled, compared with an 81% increase in the overall labour force.
- Between 1991 and 2001, the number of artists grew by 29%, close to three times the rate of growth of the overall labour force (10%).
- While the industry group employing the most artists is the "arts, entertainment and recreation" sector, many artists work in other sectors. For example, the census counted almost three times as many dancers in the "educational services" industry group than in the arts, entertainment and recreation group.

Concerning the earnings of artists, this study shows that:

- Artists' earnings are very low, with average earnings of \$23,500, less than 75% of average earnings in the overall labour force.
- There is a great deal of variation in average earnings in the nine arts occupations. Of over 500 occupation groups captured by the census, only 27 have average earnings that are lower than the lowest paid arts occupation – dancers – who earn an average of just under \$15,000. On the other hand, "producers, directors, choreographers and related occupations" have average earnings of \$43,000, the only arts occupation with earnings above the overall labour force average.

- Economic returns to higher education are much lower for artists than for other workers. Over 40% of artists hold a university degree, yet university-educated artists earn, on average, just over half of the average earnings of university-educated workers in the overall labour force.
- A key factor in the low earnings of artists is the situation of self-employed artists, who earn 40% less than self-employed workers in the overall labour force. Self-employed artists also make much less than artists with a paid employment position.
- Artists' earnings increased by 26% between 1991 and 2001, compared to a 29% increase in average earnings in the overall labour force.

Regarding gender distribution, this study finds that:

- There are more female (71,000) than male (59,700) artists.
- Another key factor in the low earnings of artists is the situation of female artists, who earn, on average, almost \$10,000 less than male artists (\$19,400 versus \$28,300).

Other characteristics of the arts labour force include:

- High self-employment – The rate of self-employment is over five times higher for artists than for the overall labour force (44% versus 8%).
- High levels of education – The percentage of artists with a university degree, certificate or diploma (41%) is double the rate in the overall labour force (22%).
- Relatively little opportunity for full-time work in the arts – only one-third of artists indicated that they worked on a full-time full-year basis in 2000, compared to over one half of the overall labour force. (pp.1-3)

Other findings concerning visual artists:

... a typical artisan, craftsperson, dancer, musician, singer, other performer, painter, sculptor or other visual artist earns only about \$10,000. (p.8)

... Women earn less than men in all nine of the arts occupations. In two arts occupations ("artisans and craftspersons" and "painters, sculptors and other visual artists"), women's earnings amount to just over one-half of men's earnings.(p.9)

... self-employment rates for different arts occupations vary between a low of 19% for "producers, directors, choreographers and related occupations" to a high of 67% for "painters, sculptors and other visual artists". (p.15)

**Available at:**

[http://www.canadacouncil.ca/NR/rdonlyres/FDFEB430-78C0-4E37-A258-9431562AE5DA/0/artists\\_in\\_canada.pdf](http://www.canadacouncil.ca/NR/rdonlyres/FDFEB430-78C0-4E37-A258-9431562AE5DA/0/artists_in_canada.pdf)

Also available in print: ISBN 0-9735577-2-9; research series ISSN 1713-3556.

**Article Name:** Defining Artists for Tax and Benefit Purposes, D'Art Topics in Arts Policy, no.1.

**Article Author(s):** International Federation of Arts Councils and Culture Agencies (IFACCA)

**Year published:** 2002

**Organisation published by:** IFACCA

**Country:** Australia (but focus is international)

**Topic Focus(es):**

Cultural policy

Artists' careers

Artists' incomes

**Aims:**

To find out how different countries have addressed the challenge of defining professional artists. Questions addressed include:

- What are the criteria used and what mechanisms are in place to formalise it?
- Is there a professional artists registration system or body? If so, how does it work?
- Is it supported by legislation which recognises artists professional status?
- Does the tax department allow artists to claim their art practice expenses against all forms of income and what definition of artist is in place for this purpose?
- What kind of tax concessions are in place for artists and who is eligible?
- What arrangements are in place for social security entitlement for artists?
- What arrangements are in place for other entitlements like superannuation, insurance, pensions, or other stipends? (p.2)

**Summary:**

This is the first report from IFACCA's D'Art program, which aims to consolidate and maximise the collective expertise of arts councils internationally. Members can pose a query to IFACCA's network of arts councils, culture agencies and other 'stakeholders'.. Responses are collated analysed, and the findings are reported on IFACCA's website This D'Art question, no.1, came from Tamara Winikoff, Executive Director of the National Association for the Visual Arts (NAVA) in Australia:

**Findings:**

Most countries have some notion of what makes a professional artist for tax and benefit purposes. There is, however, little consistency in approach to definition – some countries even have different definitions within their own jurisdictions. Moreover, there appears to be no comprehensive analysis of the impacts of different definitions.

The original query sought details on definitions of artists for practical purposes (i.e. for determinations under tax and benefit systems). However, many responses focussed on definitions of who is an artist in principle, and on definitions for the purposes of academic research and policy analysis. (p.3)

UNESCO's recommendation on the status of the artist (1980) proposes a formal definition for all artists: 'Artist' is taken to mean any person who creates or gives creative expression to, or re-creates works of art, who considers his [sic] artistic creation to be an essential part of his life, who contributes in this way to the development of art and culture and who is or asks to be recognized as an artist, whether or not he is bound by any relations of employment or association'

UNESCO (1980).

Two recent formalised definitions used in the UK and Ireland establish what makes an artist professional *in principle*:

'While there are several interpretations of what constitutes a professional 'artist', a broad interpretation is any arts practitioner working in the arts (listed here for clarity as: architecture, dance, drama, film, video and animation, literature, music and opera, visual arts and new media), be they creative or interpretative, who either makes or endeavours to make a living from their work. A professional artist will also be defined through peer recognition'[From 'Arts Council of Ireland awards promotional literature'].

'The Year of the Artist defines artists as professional (defined by training or track record) practitioners, who are involved in the creation of work in any art form.' [From 'the UK Year of the Artist, June 2000 to May 2001. The Year tried to ensure that all artists taking part were paid a minimum fee of £150 a day to emphasise that art is a profession'].

Researchers and academics have identified the need to look more closely at the issue of definition. (p.3)

All tax and benefit systems impact on working artists. Some countries have specific schemes that attempt to account for the particular working patterns of artists, or that target specific arts policy outcomes. All tax and benefit systems therefore require some formalisation of what it means to be an artist or a 'working' or 'professional' artist. Examples where such determinations need to be made are:

- to allow the tax deduction of arts work expenses.
- to allow income averaging for artists.
- in deciding the tax treatment of trans-national/cross-border artists.
- for specific instruments such as Ireland's special income tax exemption for artists (Revenue Ireland, 2001) and Croatia's Freelance [Independent] Artists and Encouragement of Cultural and Artistic Creativity Law (Institute of Public Finance, 2001).

To operate effectively and equitably, such schemes require clear definitions. Yet, as Baker Tilly (2001) notes,

'[m]any countries have no legal or fiscal definition of the term artists, despite having specific tax rules to deal with them.' The formal definitions that do exist vary widely between countries and sometimes even within countries. (p.4)

Five common approaches to defining artists are identified and discussed. These are: definition through membership (e.g. a society of professional artists); definition by committee (e.g. of experts or artist peers); definition by authority (e.g. a tax agency); definition by association with artistic output (e.g. artworks, copyrighted materials, etc); definition by the nature of arts activity (e.g. as a professional undertaking, rather than a hobby) (pp.4-6).

**Available at:**

<http://www.ifacca.org/media/files/DefinitionArtistAnalysis.pdf>

Also available in print: ISSN 1832-3332

**Article Name:** Investing in Creativity: A Study of the Support Structure for U.S. Artists  
**Article Author(s):** Jackson, M.R., Kabwasa-Green, F., Swenson, D., Herranz, J., Ferryman, K., Atlas, C., Wallner, E. & Rosenstein, C.  
**Year published:** 2003  
**Organisation published by:** The Urban Institute  
**Country:** USA

**Topic Focus(es):**

Artists' careers  
Professional development  
Cultural policy

**Aims:**

To expand our understanding about who artists are, what they do, and what mechanisms interact to create a hospitable – or inhospitable – environment of support for their work. (p.3)

**Summary:**

This report presents the overall findings of a national study conducted by the Urban Institute, Washington D.C., supported by a 38-member consortium of funders. The study offers a new and comprehensive framework for analysis and action, which views the support structure for artists in the United States as a system made up of six key dimensions of the environment in which an artist works. The study also provides information on the status of various dimensions of the artists' support structure – both nationally and in specific sites across the country.

The findings synthesize information from a range of research components: case studies in nine cities including interviews with more than 450 people and a composite rural inquiry; creation and analysis of an of a comprehensive database – NYFA Source – that provides national and local information on awards and services for artists; a nationally representative poll of attitudes toward artists in the United States as well as site-specific polls in case study cities; numerous advisory meetings convened by the project; attendance at various conferences and professional meetings for artists; and numerous topic specific inquiries on issues of major interest to the field. (p.1)

**Findings:**

The report offers a six-part framework for improving and facilitating the relationship of US artists to their society. It includes:

- Validation: The ascription of value to what artists do.
- Demand/markets: Society's appetite for artists and what they do, and the markets that translate this appetite into financial compensation.
- Material supports: Access to the financial and physical resources artists need for their work: employment and health insurance, awards and grants, space, and equipment and materials.
- Training and professional development: Conventional and lifelong learning opportunities.
- Communities and networks: Inward connections to other artists and people in the cultural sector; outward connections to people not primarily in the cultural sector.
- Information: Data sources about artists and for artists. (p.83)

It outlines eight 'priorities for action':

- Encourage better public understanding
- Strengthen artist-focussed organisations
- Establish broad-based networks of stakeholders
- Create the information infrastructure (to monitor the bigger picture)

- Strengthen the capacity of artists to advocate on their own behalf
- Cultivate existing and potential diverse markets
- Encourage changes in artists' training and professional development
- Strengthen the awards and grants system. (pp. 84-87)

The report concludes that:

Through their work, artists inspire, celebrate, mourn, commemorate, and incite us to question the human condition. They make visible our diversity, help interpret our past, and imagine and construct the future. They are fundamental to the USA's cultural heritage and vibrancy, and important to its social fabric and economic vitality.

Improving the support structure for artists as outlined in this report requires a broad base of stakeholders and a comprehensive, long-term strategy that will bring about (a) a fundamental shift in mindset about how artists relate to society and (b) pragmatic changes that better enable artists to carry out their work. The study shows, there are many people – artists, community leaders, funders, policymakers, researchers, and others – who are already engaged in this transformation. (p.88)

**Available at:**

[http://www.urban.org/UploadedPDF/411311\\_investing\\_in\\_creativity.pdf](http://www.urban.org/UploadedPDF/411311_investing_in_creativity.pdf)

**Article Name:** An overview of research undertaken or commissioned by Arts Council England on the needs of the individual artist

**Article Author(s):** Jeffreys, H.

**Year published:** 2004

**Organisation published by:** Arts Council England

**Country:** England

**Topic Focus(es):**

Artists' careers

Professional development

Economics

Artists' incomes

Social benefits

Artists' studios

**Aims:**

To audit and summarise recent research commissioned by Arts Council England (ACE) into the circumstances and needs of individual artists.

**Summary:**

This paper identifies and presents an overview of research undertaken or commissioned by ACE between 2000 and 2003 into the needs of the individual artist. Where appropriate, important research outside of this timeframe is also included. Research undertaken is identified according to the following three areas:

- The impact of economic factors on the artist
- Creative research and development and professional development
- Spaces for artists

A summary of findings is presented for each of these three areas. (p.3)

**Findings:**

Under the three identified areas of artists' research the findings had highlighted the following key issues:

1. The impact of economic factors on the artist

Analysis of the nature of artists' labour market and the impact on the individual artist revealed:

- job insecurity and the high risk nature of artistic careers
- discontinuous employment patterns
- variable and/or low income
- high incidence of second or multiple job holding
- a culture of volunteering, especially in the early stages of artists' careers

Analysis of taxes and social security benefits research revealed:

- the status of artists as undervalued within society
- lack of clear definition of the 'professional artist'
- inflexibility and lack of clarity of the taxation system
- high taxation levels for work undertaken or sold overseas
- inflexibility and lack of clarity of the social security system

Analysis of funding provision and alternative financial models for individual artists and sole traders and the nature and growth of the cultural economy revealed:

- evaluations of funding systems in relation to individual artists and sole traders

- the development of funding systems to cater for the needs of artists
- growth of sole traders and micro-businesses
- restricted access to traditional financial services
- the need to develop 'third sector' financial instruments (the social economy)

## 2. Creative research and development and professional development

- the impact of artists' labour market on training and development access and opportunity
- the importance of training and professional development that directly addresses the needs of the artist and clear information systems to enable access to opportunities
- the need for financial recognition of artists' creative research and development costs

## 3. Spaces for artists

- provision of affordable workspaces
- the key role of the artist in the cultural and economic growth of communities
- the importance of the provision of time and space, networks and clusters in the creative development of artists

### **Available at:**

[http://www.artscouncil.org.uk/publication\\_archive/overview-research-undertaken-or-commissioned-arts-council-england-needs-individual-artist/](http://www.artscouncil.org.uk/publication_archive/overview-research-undertaken-or-commissioned-arts-council-england-needs-individual-artist/)

**Article Name:** Creative Artists, Market Developments and State Policies

**Article Author(s):** Cliche, D., Mitchell, R., & Wiesand, A.(Eds)

**Year published:** 2001

**Organisation published by:** European Research Institute for Comparative Cultural Policy and the Arts (ERICarts)

**Country/region:** Europe

**Topic Focus(es):**

Artists' careers

Artists' incomes

Artists' welfare

Cultural policy

**Aims:**

To provide up to date information on national support measures for artists in seventeen different European countries.

**Summary:**

This comparative report which reviews measures to support to artists adopted by states across the Europe was put together to as a background paper for an EU Presidency Conference, Conditions for Creative Artists in Europe, in Visby, Sweden, 30 March to 1 April 2001. As well as offering an overview of measures taken by 17 different states, the report highlights the 'main challenges' faced by artists in Europe and includes a distinct section on 'Main Challenges for Visual Artists', by Stella Coffey of the Artists Association of Ireland.

**Findings:**

The authors conclude that comparative analysis of the data on artists provided by European states 'reveal a sad state of policy monitoring and information systems. National monitoring efforts are often superficial and focus on the most obvious: the direct public aid to individual artists. The second problem area is artists' social security systems. Because these systems are usually an integral part of the complex overall national social security system, comparisons turn out to be either superficial or present incommensurable facts.' (pp. 85-86)

The report also concludes that 'pressures for change' in existing state support structures for artists 'are most acute in *copyright protection and compensation systems*', but that 'The pressure for change is also strong in respect to two other (partly overlapping) support systems, those of *subsidies to artists as professionals or as entrepreneurs* and *public tax expenditure*. These pressures stem mainly from interests in the positive economic and social impact of the arts and culture that research and development units all over Europe have propagated since the early 1990s. These interests are interlinked to the promotion of national and European culture industries, and furthermore to the new information society policies and to measures initiated in most European countries in the mid-1990s.' (p.86)

The section of the report describing the 'Main Challenges for Visual Artists' concludes that 'decision makers do not understand how visual artists work' (p.74) and outlines a number of the salient characteristics of visual artists' labour practices. These are:

- Much of the work of a visual artist in creative mode generates no income.
- The way artists work does not 'fit' well with the existing national regulatory and social support systems (their structure and their operation) regarding work where work is usually synonymous with paid work.
- Artists when in creative mode are most likely to be self-employed.
- Artists may have a number of employment status sequentially in a very short period, sometimes even in one day!

- Issues affecting self-employed persons and micro-enterprises also affect self-employed artists (EVAN, 2001): the bureaucratic burden & its associated costs; the range of skills demanded of one person; sources of investment capital; ongoing skills development; specially tailored regulatory framework, etc.
- Efforts to ameliorate the structural and systemic difficulties for the self-employed and micro-enterprises ought to include artists in their deliberations. This includes research of current issues and design of new systems. This approach could provide an apt opportunity to address ongoing professional skills development for artists in a systematic way.
- For many artists juggling part-time or full-time paid work with their own creative work is a constant struggle. Many get worn out by the struggle, with no time or creative energy left for their own creative work; some give up.' (p.73)

**Available at:**

<http://www.ericarts.org/web/files/80/en/CreativeArtistsReport.pdf>

**Article Name:** The Visual Arts Blueprint: A workforce development plan for the visual arts in the UK

**Article Author(s):** Creative & Cultural Skills

**Year published:** 2009

**Organisation published by:** Creative & Cultural Skills

**Country:** UK

**Topic Focus(es):**

Professional development

Artists' careers

**Aims:**

The Visual Arts Blueprint report focuses on the skills needs of all those who work in the visual arts sector in the UK or who use their visual arts practice and experience as a springboard into other sectors. The aim of the report and its recommendations is 'to ensure that the visual arts continue to deliver world-class creative thinkers and practitioners, and that access and progression routes enable anyone who has the right ability to develop their full potential.' (p.7)

**Summary:**

Presented as 'a workforce development plan for the visual arts sector in the UK', the report lays out a series of recommendations and proposed actions to tackle the skills needs of the visual arts sector.

The key areas addressed by the Visual Arts Blueprint are:

- Entry to the visual arts sector and workforce diversity
- Children and young people
- Further and Higher Education and the development of qualifications
- Continuing Professional Development
- Management and leadership
- Business and enterprise
- Advocacy and raising the ambition of the sector

**Findings:**

In profiling the visual arts sector, the report highlights the following:

- The visual arts sector covers individual artists, publicly-funded institutions large and small, commercial galleries, studios, trade associations, art fairs and a vast range of employees, consultants, freelancers and volunteers.
- The visual arts sector employs 37,480 people, 28,490 of whom are artists. Of these individuals 46% are freelance in total.
- The sector features 4,580 businesses, of which 75% employ fewer than five people.
- The visual arts sector's overall contribution to the national economy (GVA) is £1.9 billion. This does not include figures for Craft, often grouped with Visual Arts, or Cultural Heritage – together these come to another £4.1 billion.
- 95% of people working in the visual arts sector are white, and 50% are female.
- 22% of the workforce is based in London, 1% in Northern Ireland, 7% in Scotland, and 7% in Wales.
- Employees are often highly qualified (38% have first degrees and a further 19% have a postgraduate degree or diploma).' (p.24)

The report identifies the following 'key challenges' facing the visual arts workforce:

- Neither the role of the visual arts sector nor its contribution to the UK economy has, historically, been effectively monitored or recorded, meaning that there is a lack of clear, consistent statistics over time. This has had a clear effect on funding and thus resources, and there is a need for better

coordination in this regard.

- Students, whether in school or in Further or Higher Education, do not necessarily get effective advice on career and training options in the visual arts; sources of information have lacked coordination and clarity.
  - The nature of the visual arts sector, with many small businesses and individual practitioners, prevents easy organisation of training provision and funding for training; it is often difficult for artists to find timely and cost-effective professional development opportunities, and difficult for small organisations to release staff to undertake further training.
  - Employers don't always understand visual arts qualifications and what they can offer, and there appears to be some mismatch between those qualifications and the skills employers need.
  - There are significant financial barriers to a successful visual arts career, especially at entry level. The workforce in the sector lacks diversity, and there is a particular need to find and develop the leaders of the future from all parts of the community.
  - Business-focused training is not always built in to visual arts education, leaving practitioners and workers less able to manage their careers effectively.
  - Although there are many highly effective support services agencies the visual arts does not have a significant body equivalent to Equity (in the theatre sector) or the Museums Association (in the museums sector) to represent professional needs across its workforce.
- (p.12)

**Available at:**

<http://ccskills.org.uk/LinkClick.aspx?fileticket=e3JgIlgkoMHE%3d&tabid=102>

Also available in print: ISBN 978-0-9564298-0-3

**Article Name:** Joint Research Project into the Living and Working Conditions of Artists in Ireland

**Article Author(s):** Leigh-Doyle & Associates

**Year published:** 2008

**Organisation published by:** The Arts Council of Northern Ireland

**Organisation funded/commissioned by:** Arts Council of Northern Ireland and the Arts Council (An Comhairle Ealaíon)

**Country:** Republic of Ireland and Northern Ireland

**Topic Focus(es):**

Artists' careers

**Aims:**

The Arts Council (An Chomhairle Ealaíon) and the Arts Council of Northern Ireland jointly commissioned this research paper to establish the context for a comprehensive research project (taking place in 2009 and 2010) which will improve the quality of the data available on the living and working conditions of artists.

**Summary:**

The report seeks to highlight the findings, priority development needs and strategic issues from previous related studies undertaken by the Arts Council / An Chomhairle Ealaíon and Arts Council of Northern Ireland [jointly or individually]. Existing data on artists in Ireland, and the regulatory and supports framework is then outlined, along with discussion of the changing environment for artists. International research findings and key research issues are also presented. (p.1)

**Findings:**

After presenting a detailed summary of previous research describing conditions for artists in both Northern Ireland and the Irish Republic, the report highlights 'Some common trends and findings from international research'. These are that:

• Non-standard and flexible patterns of employment are commonplace in the arts. Self-employment

is the most common employment status for artists. While self-employment is valued by artists for the flexibility and control it allows them it results in reduced social protection and protection under employment legislation. Seasonal work and fixed contracts are features of artists' employment patterns. There is however some evidence that an increasing number of artists are employing others

• Many artists cannot work full-time in their principal artistic occupation because of limited employment opportunities and rank amongst the highest of all workers with secondary jobs. Their secondary job serves to guarantee a minimum level of income. Second jobs can be in arts-related areas and in non-arts areas. Those engaged in other arts-related work are often found in teaching or in administration. Second jobs that allow artists to pursue their first job in art are frequently chosen but may entail low pay and benefits. However it has also been proposed that for many artists, multiple job holding is a choice rather than a compromise.

• There is some variation in employment patterns across art forms. Unemployment is a serious problem for performing artists because of their short or limited seasons and the freelance nature of their working arrangements. In performing arts there are often more performers seeking work than there is work available. Dancers have a long professional training duration, but have short working careers in their profession. Artists of all disciplines are increasingly crossing artform boundaries.

• Artists are a highly skilled and educated group compared to the general labour force, but this educational attainment is not rewarded with a greater chance of employment and higher incomes.

• Artists' incomes (apart from a relatively small number of highly successful exceptions) tend to be low in an absolute sense and relative to other occupations. Low incomes are

compounded often by the high cost of an artist's professional practice, which can include training, materials and equipment, travel, work-space, union membership, professional fees and agents' commissions.' (pp. 14-15).

**Available at:**

[http://www.artscouncil-ni.org/departs/strategy/artists/living\\_conditions\\_artist.pdf](http://www.artscouncil-ni.org/departs/strategy/artists/living_conditions_artist.pdf)

**Article Name:** Supporting Excellence in the Arts: From Measurement to Judgement

**Article Author(s):** McMaster, B.

**Year published:** 2008

**Organisation published by:** Department of Culture Media and Sport (DCMS)

**Country:** UK

**Topic Focus(es):**

Cultural policy

**Aims:**

To advise the DCMS on:

- How the system of public sector support for the arts can encourage excellence, risk-taking and innovation
- How artistic excellence can encourage wider and deeper engagement with the arts by audiences
- How to establish a light touch and non-bureaucratic method to judge the quality of the arts in the future

**Summary:**

In July 2007 James Purnell, then Secretary of State for Culture, asked Sir Brian McMaster, former Director of the Edinburgh International Festival, to undertake this review, which involved artists, directors, curators, producers and administrators from across the country, and from across a wide variety of art forms. It involved extensive consultation with over 140 members of the cultural community, 249 written consultations and an online public consultation.

**Findings:**

The principal conclusion of the report was that 'Funding bodies must move to a new assessment method based on self-assessment and peer review that focuses on objective judgements about excellence, innovation and risk-taking and is made up of people with the confidence and authority to take tough decisions. Funding bodies must also have, as the quid pro quo for removing 'top-down' targets, the ability to intervene strategically when an organisation is failing.' (p.6)

A further finding of significance for artists was that:

'To best support the delivery of the artistic vision, and to keep that vision at the heart of an organisation, the board of every publicly funded organisation must include at least two artists or practitioners.' (p.7)

**Available at:**

<http://webarchive.nationalarchives.gov.uk/+http://www.culture.gov.uk/images/publications/supportingexcellenceinthearts.pdf>

**Article Name:** The art of innovation  
**Article Author(s):** Oakley, K., Sperry, B. & Pratt, A.  
**Year published:** 2008  
**Organisation published by:** NESTA  
**Country:** England

**Topic Focus(es):**  
Artists' careers  
Art Education

**Aim/s:**  
'To investigate the work practices of fine arts graduates and their impact on innovation.'  
(p.11)

**Summary:**  
This report results from an inquiry into how fine arts graduates contribute to innovation. It is the result of a nine month study into the working lives of fine arts graduates who have graduated since the 1950s from (what is now) the University of the Arts London. It analyses the ways in which they contribute to innovation, both within the arts and in the wider economy.

**Findings:**  
The principal findings from this research included that:  
"Being an artist' remains important across the decades ... There is a consistency across the decades in the reasons for wanting to study art; the benefits of an art school education; attitudes to skills and capabilities learned; and the importance attached to working as an artist.' (p.47)  
'... artists seem to combine a precarious and economically insecure existence with joy and pleasure in their work' (p.47)

Three mechanisms are identified 'by which artistic labour is absorbed in the overall economy':

- 1 Interpretive innovation – experimental skills and an openness to new ideas.  
'There is a strong perception that the traditional art school education, with its emphasis on self-discovery, unstructured learning and the social processes of working with other students in a studio are in part responsible for the development of these particular skills.' (p.47)
- 2 Networked structures and informal labour foster innovation.  
Although many of the artist research participants were self-employed, 'networked structures are important, particularly in processes of innovation and change, where social and professional connections are often the way in which these changes are realised.' (p.48)
- 3 Creative inputs are an important part of everyday products, though artists distinguish between symbolic (cultural) and utilitarian production.  
'Creative inputs have become a part of almost all production from cars to airport terminals. The expansion of cultural markets has clearly opened up opportunities for fine arts graduates in everything from pop music video to urban regeneration. However, [the] respondents continue to distinguish between the arts and culture and other 'creative outputs' (such as cars or running shoes), a distinction not always made by some policymakers and academics. The distinction between symbolic (cultural) and utilitarian production remains relevant to fine artists. (p.48)

In addition, the research found that:  
'Even though almost 60 per cent of [the] sample work primarily in the arts and cultural industries, the networked nature of the arts market and the need to supplement income at various times by multiple jobholding, ensures that fine arts graduates often work beyond the boundaries of their specialism. They are to be found using arts in urban regeneration

schemes, collaborating with scientists, or working at second jobs from construction to education. Crossover between artists and other parts of the economy is a characteristic at some point in most artists' working lives.' (p.48)

**Available at:**

<http://www.nesta.org.uk/library/documents/Report%2016%20-%20Art%20of%20Innovation%20v11.pdf>

**Article Name:** Researching Artists' Working Lives  
**Article Author(s):** Shaw, P.  
**Year published:** 2004  
**Organisation published by:** Arts Research Digest  
**Country:** UK

**Topic Focus(es):**

Artists' careers  
Artists' incomes

**Aims:**

To introduce and summarise research literature on artists' working lives.

**Summary:**

The ways in which artists earn a living, the conditions in which they work and the laws and systems that support (and sometimes hinder) them have become increasingly the subjects of research since, approximately, 1990. In this paper, Phyllida Shaw provides an introduction to this overall field of research. Citing evidence from 40 international studies published in English, she looks at three aspects of artists' working lives that research is helping to illuminate. These are: types and patterns of employment; earnings; and working conditions, including the legal and policy environment.

**Findings:**

Amongst the principal findings are the following:

'Types and patterns of employment':-

'The UK's Standard Occupational Classification is modified to reflect changes in occupational categories but even so it is a crude instrument. The current version (SOC2000) identifies eleven 'unit groups' associated with the cultural sector, for example, 'actors and entertainers', 'authors and writers', 'dancers and choreographers'. The most detailed piece of work on UK artists, using official sources, is Artists in Figures (Davies, R. & Lindley, R., 2003), a quantitative analysis of artists' labour markets. This study highlights the fact that artists may be both employed and self employed, confirms that artists have many occupations and comments on the fluidity of employment in the cultural sector. But Artists in Figures can only tell part of the story because the Labour Force Survey only records information on employment. In a sector where the proportion of self employed people is three times that in the workforce as a whole means that for the time being, bespoke studies of artists working in specific art forms or geographic areas are more likely than official surveys to provide an accurate picture of the different dimensions of artists' working lives.'

(p.4)

'Earnings':-

Towse, in The Economics of Artists' Labour Markets, 1995, considers the findings of the key pieces of research into the economic characteristics of artists from 1980s and 1990s, and concludes that there has been a 'remarkable consistency' in the findings on earnings of artists [that they are low in comparison with similarly qualified professionals working in other sectors of the economy]. Towse cautions, however, that self-reported figures on earnings need to be treated with care because: artists may understate their income; some may cite income from all sources when they have been asked for arts-related income only; artists' earnings cover a huge spectrum and reaching conclusions about the average income in any sector (music, visual arts, theatre etc) is problematic. (p.5)

'Working conditions':-

Research on this topic is uneven internationally. Arts Council England commissioned a comparative review of the tax and social security legislation and policies in seven countries –

the UK, Australia, Canada, Denmark, Germany, Ireland and the Netherlands (McAndrew, C. 2002, Artists, taxes and benefits. An international review). This drew attention to the idiosyncratic employment status and working patterns of artists. While some researchers have looked at the impact of poor working environments on the health of artists, others have focused on particular illnesses and conditions. In some cases the lead has been taken by funding bodies, some by trade unions and professional associations, or special interest groups. (p.7)

**Available at:**

<http://www.ifacca.org/media/files/040527ResearchingArtists.pdf>

Also available in print: Arts Research Digest, vol. 30, spring 2004

**Article Name:** Mapping Arts, Health and Higher Education Collaborative Projects in London

**Article Author(s):** Sheridan, J. & Pring, L.

**Year published:** 2007

**Organisation published by:** the London Centre for Arts and Cultural Enterprise (LCACE) and Arts Council England (ACE)

**Country:** England

**Topic Focus(es):**

Health

Other (collaboration)

**Aims:**

- to provide a listing of Higher Education organisations which host arts-health collaborative projects in London and to describe the nature of the projects they are hosting or have hosted since 2002

- to provide in-depth information on twelve of these projects, selected to be broadly representative and to cover the range of projects in terms of size, cost, effectiveness from medical/and or artistic points of view

- to compile information gained to inform development of guidelines for future arts-health projects that clearly outline ethical pitfalls and the important cultural differences between arts, health and higher education institution sectors. (p.4)

**Summary:**

This report maps and analyses collaborative projects which took place in London during the period 2002-2007 between the arts, health and higher education institutions. It includes twelve detailed case studies of projects which involved collaborations between artists and scientists and/or health professionals.

**Findings:**

Artists using a wide range of art forms are working in all areas of the health service. This might include performance, visual arts, interactive media or the written word and could take place in healthcare buildings, in research laboratories, galleries, theatres, universities, at conferences or in published material.

In several cases [of twelve] it was the arts practitioners themselves who initiated the project, as a result of undergoing some form of treatment or procedure and who then became fascinated with the processes as a consequence. (p.6)

There exists a captive audience in healthcare from every socio-demographic group, so there is a unique opportunity to educate a wide range of people about the benefits of experiencing the arts whether they are the patient, staff member or visitor.

Many of the projects cited signal new directions for research and illustrate the positive nature of collaborations between the artist, medical practitioner and academic where medical advances are made. Many collaborations have had a health outcome whether it is increased dialogue between doctor and patient, reduced anxiety and length of stay in hospitals or increased understanding of one's own mental state.

It was felt that artists often achieved more by participating in collaborations than those from the medical profession who suggested that they thought they were more of an enabler, providing information, rather than a collaborator.

Projects often lead to further collaborations, usually artist led. Once the aims of the original collaboration had been achieved, artists expressed a desire to take the project to another

stage. This has led to touring exhibitions, more performances, conferences and further research.

Medical practitioners often commented on the unique visual interpretive abilities of their practice by artists. This has offered the profession a different perspective, resulting in new ways of approaching medical conditions and procedures with positive results. (p.50)

There are few opportunities for arts practitioners working in the medical field to gain further knowledge through training and there is no network set up whereby arts professionals can make contact with others working in this area of the arts. In addition there is little guidance or training for those project managers working in healthcare environments who have no arts background/training on how to assess the quality of the arts initiatives presented to them.

[The authors recommend] guidelines for artists working in the medical field about how to act in a healthcare environment. (p.51)

**Available at:**

<http://www.lcace.org.uk/publications/2007/mapping-arts-health-and-higher-education-collaborative-projects-in-london-research-report.html>

**Article Name:** Don't Give Up Your Day Job: An Economic Study of Professional Artists in Australia

**Article Author(s):** Throsby, D. & Hollister, V.

**Year published:** 2003

**Organisation published by:** Australia Council

**Country:** Australia

**Topic Focus(es):**

Artists' incomes

Artists' careers

Cultural policy

**Aims:**

To provide factual information about the economic circumstances of professional artistic practice across all major artforms, apart from film. (p.12)

**Summary:**

Based on a survey of the economic circumstances of 1063 practising professional Australian artists, this report is the fourth in a series carried out since the 1980s at Macquarie University, with funding from the Australia Council. The surveys provide information about the economic circumstances of professional artistic practice across all major artforms, apart from film. The survey, undertaken in 2002 and covering the 2000-01 financial year. It highlights key issues for the Australia Council and puts the findings in the context of the earlier surveys.

**Findings:**

The contribution of the artistic community to Australian life, when measured in cultural and social terms, is immense. Yet much of the value of this contribution is not reflected in the market prices that artists command when selling their work—whether they sell their labour (actors, dancers, musicians, community cultural development workers) or the works their labour produces (writers, visual artists, craft practitioners, composers). As a result the economic return to artists remains stubbornly low, and is not a true measure of their contribution to Australian society

... there are well-remunerated artists, able to command significant fees for their work or their performances, but these are the few among the many. Half of Australian artists in 2000-01 earned less than \$7,300 from their creative practice before tax and half earned less than \$30,000 from all sources. These very low income levels are almost the same in real terms as artists' income levels ... documented in the second artists' survey *When Are You Going To Get A Real Job?* (1987). In the meantime the income levels of other professional occupations requiring similar lengths of training and experience have been steadily rising. The ongoing disparity between the incomes of artists and other professionals is becoming more and more pronounced.

... the majority of artists deal with the problem of poor remuneration from creative work by taking one or more other jobs; almost two-thirds of Australian professional artists have more than one job. Non-arts work is a very important source of income for some artists, providing on average double the amount of income that can be earned from creative practice for the same amount of time worked.

In their creative work, Australian artists have little employment or income security. The vast majority of artists, 75 per cent, are freelance or self-employed. Of those working for other

people, only 12 per cent are permanent while the remaining 13 per cent are casuals. The 'flexibility' of their occupational status may be appreciated, but it comes at a financial price. More than half of the artists surveyed indicate that they fear their savings for the future (including superannuation and all other financial investments) will be inadequate to meet their needs. (p.79)

As found in previous surveys, the two most significant factors restricting artists in the pursuit of their creative work remain the lack of work opportunities and the lack of return from creative practice. On average, Australian artists are able to spend just 50 per cent of their time on creative work, having to spend the rest of their time earning income from other sources to meet their basic needs. Only 15 per cent are able to spend 100 per cent of their time on creative arts work, and just 12 per cent can spend 100 per cent of their time on the type of creative work that they most desire to do.

The situation can also be improved through cultural policies pursued by federal, state, and local governments. All three tiers of government do provide substantial resources in support of the arts and culture, but there is always scope for more targeted support or for innovative approaches through a variety of fiscal and regulatory mechanisms.

... there are many ways in which artists can help themselves, not only through improvement in their own skills at managing their professional lives and promoting their work (the latter an avenue that most artists recognise), but also through collective action in asserting their legal rights and professional standing. In this regard, arts infrastructure organisations, unions, professional associations and service organisations are particularly important. (p.80)

**Available at:**

[http://www.australiacouncil.gov.au/\\_\\_\\_data/assets/pdf\\_file/0007/32497/entire\\_document.pdf](http://www.australiacouncil.gov.au/___data/assets/pdf_file/0007/32497/entire_document.pdf)  
Also available in print: ISBN 1 920784 11 X.

**Article Name:** Artist Careers  
**Article Author(s):** Herd, N.  
**Year published:** 2010  
**Organisation published by:** Australia Council  
**Country:** Australia

**Topic Focus(es):**  
Artists' careers  
Artists' incomes

**Aims:**

To determine the number of professional artists in Australia, their career patterns and income.

**Summary:**

This report summarises the key insights of two Australia-focussed studies published in 2010: Do you really expect to get paid?, an economic study of professional artists in Australia by David Throsby and Anita Zednik; and What's your other job?, a census analysis of arts employment in Australia undertaken by the Centre for Creative Industries and Innovation at the Queensland University of Technology under the leadership of Professor Stuart Cunningham

**Findings:**

The census study shows that in 2006, 24,000 Australians were employed in artist occupations. The total population of practising professional artists in 2009 was estimated at just over 44,000. The growth in the numbers of practising professional artists has levelled out over the past 10 years. However, there are nearly 40 percent more artists in Australia than there were 20 years ago. (p.8)

The median total income for professional artists in 2007/08 was \$35,900 (artist survey).

Just over two-thirds of artists earned between \$10,000 and \$69,999 in total in 2007/08. However, most were towards the lower end of this range. Sixteen percent of artists earned less than \$10,000, while five percent earned more than \$100,000.

Australia's visual artists and dancers have the lowest median total income (artist survey). (p.10)

Female artists earn less from their creative practice than male artists (artist survey). The median creative income of male artists in 2007/08 was \$10,300, compared with \$5,000 for female artists.

Just over half of all artists who live with a partner (52 percent) say their spouse's income is important in supporting their artistic practice (artist survey).

There is a negative income gap between professional artists working in the arts sector and the general workforce. The census study shows this gap in real income widened between 2001 and 2006. (p.11)

Australian artists spend more than half of their time working on creative projects, just over a quarter on arts-related work such as teaching in their artform, and one fifth of their time on non-arts work. On average, their creative projects earn them only 45 percent of their total income. The principal source of creative income is through salary and wages (64 percent) and through sales and royalties (27 per cent - artist survey).

The context of artistic practice is changing. In this new environment, artists are more aware of the creative and income-earning potential of using their skills more broadly. The census study shows that between 2001 and 2006, the number of people employed in artist occupations decreased, while the number of people employed in arts-related occupations increased. (p.14)

The artist survey found that 36 percent of artists use their artistic skill in industries outside the arts, while the census study shows that 51 percent worked outside the arts. such as a singer working in the hospitality sector, or a visual artist working as a designer in manufacturing.

... just over a quarter of Australian artists experienced a period of unemployment between 2004 and 2009. Between 1996 and 2001, a third of artists had experienced unemployment. (p.15)

Australia's professional artists are, on average, highly educated, with 65 percent of them holding a tertiary qualification, compared to 25 percent in the workforce at large. Writers and visual artists have the highest proportion of practitioners with a postgraduate diploma or degree (45 and 42 percent respectively - artist survey). Most artists have an average of four years of formal training (artist survey). (P.16)

... artists tend to be older than the general workforce. The median age of artists is around 47 years (artist survey). Twenty percent of people working in artist occupations are 55 and over, compared to 15 percent of the working population.

The artist survey found that around eight percent of professional artists have a physical or intellectual disability. One in five artists with a disability says this is currently the biggest factor holding back their career (artist survey). (p.18)

Artists see a lack of time to do creative work, lack of work opportunities and lack of financial return from their creative work as the most important factors inhibiting their careers ... However, artists also say that it is passion and persistence that advances their careers.

Arts occupations have a higher percentage of workers in part-time employment (44 percent) than the workforce as a whole (32 percent - census study).

The proportion of artists having no arrangements for future financial security, such as superannuation, has decreased from 54 percent to 14 percent over the past 20 years (artist survey).

Despite their difficult financial situation, the majority of artists do not apply for financial assistance, such as grants, prizes and fellowships. The artist survey shows 45 percent of professional artists applied for assistance in the past five years. Overall, 29 percent of artists were successful in receiving a grant. In the previous survey (2001), only 25 percent of all artists received assistance.

... internet usage is high amongst artists, with 67 percent using the internet to research matters relating to creative practice and 30 percent using it to promote their work (artist survey). The most common opportunities artists cite arising from new technologies are reaching a wider audience and promoting their work (26 percent) as well as networking, collaboration and communication with other artists (20 percent).

One third of visual artists use image manipulation software extensively in their creative process (artist survey). (p.20)

Overall, the findings of the two Australian studies reinforce 'the now substantial body of academic and policy literature from around the world on the working lives of artists. Some of the main findings of this body of literature are:

- Compared to similar occupational groups, artist occupations tend to have higher rates of unemployment and underemployment, lower incomes, greater variability in incomes and higher rates of self-employment.
- Formal education plays a lesser role in artists' earnings than it does for other occupations; experience and reputation are critical in the career development and earnings of artists.
- Artists' work is often contingent; it is contract-based, intermittent and unpredictable.
- Artists' work involves high hidden costs, including unremunerated research and development costs.' (p.22)

**Available at:**

[http://www.australiacouncil.gov.au/\\_\\_\\_data/assets/pdf\\_file/0007/79072/Artist\\_career\\_research\\_summary.pdf](http://www.australiacouncil.gov.au/___data/assets/pdf_file/0007/79072/Artist_career_research_summary.pdf)

Also available in print: ISBN 978-1-920784-55-3

**Article Name:** The Big Picture: a planning matrix for the Australia visual arts and crafts sector

**Article Author(s):** Moore, C., Pefanis, J. & Winikoff, T.

**Year published:** 2004

**Organisation published by:** National Association for the Visual Arts Ltd

**Country:** Australia

**Topic Focus(es):**

Artists' careers

Artists' incomes

Funding

Law

Cultural policy

**Aims:**

To provide valuable information to guide the process of policy development and implementation by governments and the Australia Council, and the [visual arts and crafts] sector itself. We also see it as a model for data collection and analysis, which should be done on a regular basis to provide longitudinal evidence on which policy bodies could base their development of cultural policies. (p.4)

**Summary:**

In 1999, the partners in this research project sought funding to study the impact on the visual arts and crafts sector over a ten year time frame of the five most significant intersecting forces determining its fate: Government Policy; Economic Environment; Globalisation; Technological Change; and Community Attitudes. The interest was to reveal their influence on both art practice and infrastructure. (p.4) The report includes findings on 'Artists' Professional Status', 'Artists' Rights', and 'Visual and Crafts Artists' Incomes'.

**Findings:**

Principal findings on 'Artists' Professional Status' included:

- The status of artists has remained marginal, and generally industry policies and the conditions they create have impacted adversely on artists.
- Governments are not really responding effectively in policy terms to the radical changes in the nature of work taking place as the result of globalisation, technological change and the new economics.
- Don't Give Up Your Day Job: an Economic Study of Professional Artists in Australia by David Throsby and Virginia Hollister [reported that] "...in today's labour market, traditional job structures and employment contracts are often swept aside in favour of more flexible employment arrangements. For example, instead of a long term commitment to a single mode of creative practice, we now see greater fluidity in artists' career paths. Artists may move in and out of artistic employment, engage in further training, accept short term contracts in or out of the arts, perhaps from time to time finding periods of uninterrupted work on their core creative practice".
- According to the Australian Centre for Industrial Relations Research and Training (ACIRRT), artists are at the vanguard of similar changes taking place in the whole workforce. The impacts are felt particularly in the areas of taxation, with the fluidity of artists working either serially in a number of self-employed, commissioned and casual, part-time or even fulltime employed relationships. This also impacts on other areas like transferable benefits and entitlements, social security, insurance, superannuation, health cover etc.
- In the rules that govern industrial relations and work conditions, there are continuing inequities for visual arts and craft practitioners resulting from the lack of adequate definitions of "artist" and "artwork" in legislation over many years. There has been a lack of willingness by government and its authorities (especially the Australian Tax

Office) to accept that the arts sector has particular characteristics and modes of practice which are different from but have equal legitimacy to other industry sectors.

- A UNESCO recommendation for the Status of the Artist to be recognised through legislation has not been taken up in Australia despite continuing lobbying by the sector itself.
- As many artists and craft practitioners have increasingly conceptualised themselves as working professionals<sup>38</sup>, both directly and through their representative organisations, they have exerted pressure for their rights to be legislated and regulated. This has resulted in the introduction by government of a range of measures including changes to the Copyright Act and the introduction of artists' moral rights and income tax measures. Changes under negotiation include the introduction of an artists' resale royalty, Indigenous communal moral rights and exemption of artists from the Non-commercial Losses legislation.
- The definitions of 'artist' and 'artwork' need to be generic enough to keep pace with both the methods adopted by artists in their practice and the variety of materials and forms they use. Technological change is having a particular impact on artists' practice, which is not accounted for in the definitions used in legislation. (pp.31-32)

Principal findings on 'Artists' Rights' included:

- Artists' status in Australia is still much more precarious than in most of Europe.
- Legislation which ensure rights for artists are [gradually] being introduced in Australia. However, many rights remain to be dealt with.
- Even when legislation is introduced, artists' rights continue to be abused partly because of lack of knowledge by the transgressors and partly because of the lack of access to justice by artists.
- Most of the rights sought by artists recommended in the Myer Inquiry [2002] are being pursued by advocacy bodies. However, there were no recommendations in relation to artists' freedom of expression. The effect of a censorious cultural climate is to impose or encourage a regime of self-censorship among artists, curators and institutions.
- The issue of freedom of expression remains erratically regulated. As the public mood becomes more fearful and conservative, the arts is viewed with increasing suspicion.
- From time to time [State] governments will carefully scrutinise funding for contentious elements. Usually the decision to remove works from public exhibition is left to the police who have no clear guidelines or rationale to guide their actions.
- One of the most difficult issues to regulate is that of discrimination and vilification ... So the boundaries remain blurred between intelligent critique and the fomenting of community prejudice. (p.33)

Principal findings on 'Visual and Crafts Artists' Incomes' included:

- For some years the Visual Arts/Craft Board of the Australia Council mandated the payment of artists' exhibition fees and loan fees in public exhibitions by publicly funded institutions. However, this ceased in 1997 and since then public galleries say that they have found it increasingly difficult to find the resources to pay artists these fees. Artists therefore are usually not paid or paid very little
- There is an ad hoc system of galleries making a contribution to some of the costs involved, particularly for installations or work which is commissioned for an exhibition. However, this seems to depend on the status and bargaining power of the artist and/or the financial wellbeing of the gallery.
- With the exception of special paying exhibitions in the major galleries, access to view the work of artists in exhibition and performance is almost always free based on an understanding that the community has already paid through taxes and it is very difficult to get the public to pay entry fees to exhibitions of contemporary work.
- In 2000, artists' professional fees were \$36,722 and comprised nine percent of the total operating revenue [of exhibiting organisations]. In the same year the work of a

total of 1,729 artists was exhibited.<sup>41</sup> If the fees were averaged, each artist would get \$21.24. The conclusion is that artists receive a token payment [and] artists are very substantially subsidising the cost of the exhibition of their art in public galleries.

- In 2003 NAVA commissioned work on establishing loan fee and exhibition fee scales which were included with other recommended levels of pay in the Code of Practice 2nd Edition. However, governments or their funding bodies do not mandate these fees and therefore NAVA is not able to enforce the payment of adequate fees for artists and freelance artworkers.
- [Report recommends] an annual review of fee schedules and a commitment to their mandating by the Australia Council and state arts funding authorities as a condition of any pertinent grant. Its discontinuation in 1997 thus absolved the Council of responsibility to seek budgetary increases to keep pace with industry developments. This compares unfavourably with the performing arts, which benefits from the work of trades unions. (pp.34-36)

**Available at:**

[https://www.visualarts.net.au/sites/default/files/Big\\_Pic-1.pdf](https://www.visualarts.net.au/sites/default/files/Big_Pic-1.pdf)

**Article Name:** Report on NAVA Research into the Payment of Artists' Fees by Publicly Funded Galleries

**Article Author(s):** Kessler, M.

**Year published:** 2006

**Organisation published by:** National Association for the Visual Arts Ltd

**Country:** Australia

**Topic Focus(es):**

Artists' incomes

Funding

Exhibitions

Museums and galleries

**Aims:**

To understand 'the current state of play regarding the payment of artists' fees by publicly funded galleries (PFG) in Australia'. (p.1)

**Summary:**

This report seeks to summarise current practice concerning payments to Australian artists for exhibitions in publicly funded galleries and makes recommendations about how artists might be more fairly remunerated in the future.

**Findings:**

As part of the research, 179 people completed the online survey in the NAVA forum For Fee or For Favour.

73% said they did NOT receive an artists' fee. However, of those who did receive a fee, the majority (78.8%) received less than \$1,000. Comments indicated that when a fee was received it was most likely to be between \$100 and \$500.

72.1% of artists estimated they spent less than \$1,000 on presentation costs for their exhibition. 16.2% spent \$1000-\$1,999, 8.1% spent \$2,000-\$5,000 and 3.6% spent more than \$5,000.

With a response rate of 73% never having been paid a fee, and of those who did get a fee nearly 79% getting less than \$1,000, there were many negative comments about the relationship between artists and PFG galleries and artists' capacity to produce work and survive as an artist.

Some artists don't fully comprehend that galleries do not share a standard 'bottom line' in terms of their resources and capacities to pay. Artists don't necessarily distinguish between types of exhibitions eg, a curated, professional exhibition or an award and prize or a community based exhibition, when judging how the gallery should deal with them in terms of fee payments and other exhibition costs. (pp.7-8)

The report recommends that:

1. Additional money should be made available to meet a range of artists' payments for Australian artists (not just limited to loan fees) who are exhibiting in a PFG in Australia.
2. This money should be in addition to the funds already available to the industry and should be ...

funded from federal and state/territory government allocations.

3. The industry should adopt new artists' fees scales, in particular, new Loan Fees and New Media fees.

4. The 2004 edition of The Code of Practice for the Australian Visual Arts and Craft Sector should be updated and extended.

5. All levels of government should work co-operatively to ensure that PFG have the funds available to operate as best practice entities which duly recognise and reward the contribution of professional artists when exhibiting in non- selling, curated exhibitions. (p.2)

**Available at:**

<http://www.visualarts.net.au/resources/research/report-nava-research-payment-artists%E2%80%99-fees-publicly-funded-galleries>

Also at:

<http://www.visualarts.net.au/sites/default/files/feesformembers.pdf>

**Article Name:** Best Practice for Artists and Publicly Funded Galleries

**Article Author(s):** Hollister, V.

**Year published:** 2009

**Organisation published by:** National Association for the Visual Arts Ltd

**Country:** Australia

**Topic Focus(es):**

Artists' careers

Artists' incomes

Exhibitions

Museums and galleries

**Aims:**

For artists: to provide an overview of five of the types of publicly funded galleries and the range of exhibition opportunities they offer, and a description of what best practice would be in dealings between artists and these galleries.

For galleries: to provide not for profit publicly funded galleries and their governing bodies with benchmarks for acceptable practice in their dealings with living Australian professional artists. (p.6)

**Summary:**

Based on research undertaken jointly by the National Association for the Visual Arts (NAVA) and Museums Australia, this report seeks to offer 'best practice' guidelines for exhibiting and selling the work of professional Australian visual arts, craft and design practitioners in publicly funded galleries. The project aimed to assist artists to negotiate fair returns and conditions for exhibiting and selling work. The research identified and looked at the practices of five different types of publicly funded galleries, these were:

- National Museums and Galleries
- State Galleries including Modern and Contemporary Art Museums
- Regional Galleries and other Local Government Art Spaces
- Members of the Contemporary Art Organisations of Australia network (CAOs)
- Members of the Australian Craft and Design Centres network (ACDC).

**Findings:**

The report identifies the 'mutual benefit' that artists and publicly funded galleries should seek to work towards, based upon the following 'reality':

'In artistic terms, the opportunity for artists to show new artwork, engage in creative and critical discourse and build audiences is extremely valuable for the development of their career. Participation in a curated or commissioned show, supported by a scholarly catalogue, in a high profile venue, can greatly enhance reputation. This can be particularly important if artwork is not oriented to the commercial market. While not all publicly funded galleries offer all of these benefits, every exhibition helps to promote the artwork of the artist.'

'At the same time, galleries gain from exhibiting artwork by Australian practitioners that is new, challenging and engaging. Audiences (taxpayers) and funding bodies expect innovative and high quality programming across broad media categories and subject matter. Exhibiting the artwork of contemporary practitioners can achieve for the gallery higher numbers of visitors, increased membership levels and an enhanced profile in the international, national, state or local community.'

'In financial terms, galleries and artists both benefit. The artist may gain immediate, subsequent or referred sales or commissions, and an increase in the market value of their artwork. The publicly funded gallery may gain income from membership fees, commission on

sales and associated retailing, and, in recognition of the quality of their program, increased funding from government and sponsors.’ (p.21)

‘Both the artist and the publicly funded gallery invest time, energy and money to bring an exhibition to the public. In most cases the practitioner has met the cost of creating the artwork (research, labour and materials) unless specially commissioned. The artwork arises due to a long term and ongoing investment by the practitioner in their own training, in the maintenance of their work space, and in the development of their professional practice.’

‘The capacity of publicly funded galleries to provide financial and in-kind support towards an exhibition depends on their operating budget and their ability to attract additional project funding from public and private sources. Levels of funding differ greatly across the sectors.’

‘The larger and better resourced galleries are able to meet the majority if not all of the cost of promotion (advertising, signage, invitations, opening); catalogues (writing, design and printing), installation (lighting, labour, technical equipment and special requirements), freight (to and from the gallery), insurance, and fees to artists (for loan or development of artwork and/or other services provided). These costs can be substantial.’

‘Smaller or less well funded galleries operating on limited budgets aspire to provide as much exhibition support as possible, but often ask artists to bear some of the costs of presenting their artwork. Where practitioners are expected to make a financial contribution to exhibition costs it is usually for components such as: advertising; signage; invitation and/or catalogue design and printing; postage; freight and transit insurance one or both ways; specialist display equipment; installation; opening catering or staffing; and cleaning/repainting of the space at the end of the exhibition. Contributions of this kind allow less well resourced galleries to continue to promote and present artwork, and to spread available funds across many more practitioners than otherwise would be possible.’ (p.22)

On the basis of the ‘reality’ described above, the report proceeds to list a series of detailed ‘best practice’ recommendations for curated exhibitions, for use by publicly funded galleries and for artists who show there. (pp.24-29)

**Available at:**

[https://www.visualarts.net.au/sites/default/files/BPAPFG\\_040509\\_0.pdf](https://www.visualarts.net.au/sites/default/files/BPAPFG_040509_0.pdf)

**Article Name:** Visual Arts Industry Guidelines Research Project (VAIGRP): Ideas for Policy and Legislation Papers

**Article Author(s):** Winikoff, T. & and Smith, T.

**Year published:** 2001

**Organisation published by:** National Association for the Visual Arts Ltd

**Country:** Australia

**Topic Focus(es):**

Artists' incomes

Cultural policy

Law

**Aims:**

To set out proposals to inform the development of policy and legislation for the visual arts and artists in Australia.

**Summary:**

This report summarises some of the key policy ideas and recommendations to emerge from a three year study and discussion by the partners to the Visual Arts Industry Guidelines Research Project.

**Findings:**

'A major finding of the project is the need for a better understanding of the value that visual artists and craftspeople contribute to Australia, both culturally and economically.'

'Cultural economist Hans Guldberg [reported] that in 1996-7 Australian commercial galleries contributed \$16.8 million to the GDP, art museums \$50.4 million while \$9.7 million was added by local government museums and arts museums. This represents only a proportion of the economic exchanges taking place in the sector. An ABS survey in 1997 showed that 786,000 people received some payment for their involvement in cultural activities in that year (equivalent to 5.4% of all persons aged 15 and over). 1.3 million were involved in these activities unpaid.'

'Beyond these industry contributions, there are other forms of value being added. The cultural value created and disseminated by the arts is described by Australian cultural economist David Throsby as being of several kinds: aesthetic, spiritual, social, historical, symbolic and authentic. The cultural contribution of artists is made in a variety of ways: through research and development (with an inspirational, leading-edge effect across a range of other areas of thought and enterprise); by generating innovative ideas, works of art and by providing consultancy services; by contributing to education and knowledge; expanding and changing visual language; by helping to define Australians' sense of personal and national identity; through augmenting the community's quality of life and adding to the country's visual heritage; by acting as a conduit for international diplomacy and for cultural exchange within this multicultural nation.' (p.1)

'The visual arts sector operates in many senses according to an industry model while at the same time departing from it in some significant ways. Although profit making is usually not the primary motive of most artists' professional practice, they undoubtedly engage in value transactions, many of which have a commercial aspect. In order to enable the visual arts and craft segment of the "cultural industries" to become more viable, sustainable and productive, the project research has demonstrated that the unique aspects of arts practice require special arrangements to be made within the underlying legislative and policy conditions. (pp. 1-2)

'Specifically, it is recommended that governments and other policy and support organisations will need to:

- make changes to legislation;
- introduce a variety of new forms of direct subsidy;
- develop initiatives to enable the community to support the sector more effectively;
- undertake advocacy and education campaigns.' (p.2)

The paper then sets out policy ideas for each of these areas in greater detail, identifying 'who should do what' to assist the further development of visual arts and artists (pp. 2-8)

**Available at:**

<http://www.visualarts.net.au/resources/visual-arts-industry-guidelines-research-project/ideas-policy-and-legislation>

**Article Name:** Arts and Artists in Europe

**Article Author(s):** Danielle Cliche, D. & Wiesand, A.

**Year published:** 2001

**Organisation published by:** European Research Institute for Comparative Cultural Policy and the Arts (ERICarts)

**Organisation funded/commissioned by:** IFACCA

**Country/region:** Europe

**Topic Focus(es):**

Cultural policy  
Artists' incomes  
Artists' careers  
Social benefits

**Aims:**

To provide policy makers from European arts councils and cultural agencies with contextual information relating to principal trends and issues for art and artists in Europe.

**Summary:**

Drawing its insights from a raft of research and discussion papers published across Europe, this short briefing paper provides a sketch of some of the main trends, issues and questions for arts policy makers located here. It was commissioned by the International Federation of Arts Councils and Culture Agencies (IFACCA) for a meeting of its European Members and its Board in Athens, Greece, on 2-3 November 2007.

**Findings:**

The paper's findings relating to artists are as follows:

It identifies an important 'general question about the present and future societal role of artists in Europe. What compromises are necessary AND acceptable in order to secure public funding for innovative artistic practice and "research" in the future? At present, two different lines of argumentation are prevalent:

'1: Affirmation of a more traditional role for artists and intellectuals as e.g.:

...creators of messages and processes with the ability to translate them into new forms;

...aesthetic innovators;

...mediators at the interface of human communication processes; and even

...inspirers of (political) movements in broader segments of the public (e.g. 1989 and what followed...)

2: Re-interpretation and "political upgrading" of artists / intellectuals as e.g.

...agents of economic growth and competitiveness (cf. the 2007 communication of the EU Commission);

...facilitators of cultural diversity and intercultural dialogue (ibid);

...important contributors to scientific, economic and technological innovations (cf. Michael Hutter, 2002);

...providers of aspiration and other "means better to understand and engage with life" (Tessa Jowell, UK Secretary of State for Culture, 2004).

In their "70 cents for Culture" campaign, the European Cultural Foundation and the European Forum for the Arts and Heritage (EFAH) emphasize the second line of argumentation as a tool to encourage a substantial increase in EU budgets for culture; albeit without much success. Pursuing this line of argumentation has the advantage of communicating arguments about the economic and social importance/impact of culture and the arts in a language that is understood by the mainstream; in the hopes of bringing culture in from the margins of political decision-making. Such arguments, however, pose a danger of distracting from fundamental principles of freedom of expression and other essentials at the heart of professional artistic work. The risk is that art is judged on the basis of its economic

or social outcomes, e.g. in terms of cohesion or as a societal "painkiller", rather than on the basis of aesthetic criteria.' (p.3)

[findings on copyright] 'The present copyright system has a long tradition in Europe and has led to some powerful legal frameworks and administrative instruments such as collecting societies. However, studies show that, in its current form, copyright legislation provides little financial benefit to the average artist, creator or performer and disproportionately benefits a few famous artists and major enterprises. Copyright royalties are, for most artists, not an incentive to create. Representatives of copyright licensing bodies and artists' organisations have made proposals to amend existing legislation, in particular as a means to address the challenges posed to artists' rights in the digital age, as well as to modernise the management of collecting societies. New models have emerged in recent years, such as the Creative Commons, which aim to shift the balance of influence and power over regulatory and legal processes away from the economic interests of big business.' (p.4)

[findings on the status of the artist] 'A set of recommendations on the economic and social status of artists was first introduced on the international stage over 25 years ago in 1980 at the UNESCO General Conference in Belgrade. Today, arguments continue to demonstrate that the income artists generate from their work, including remuneration from copyright schemes, is insufficient to sustain them in their creative work. One of the reasons could be the remarkable growth in the number of arts professionals in many European countries. On the other hand, a recent comparative study on the status of artists in Europe demonstrated that familiar issues remain unresolved. These range from:

- the still atypical (project-based) nature of artists' work;
- irregular and unpredictable income;
- unremunerated research and development phases;
- accelerated physical wear and tear; and
- high levels of mobility

[These issues] are not systematically addressed in existing legal, social security and tax structures across Europe.' (p.5)

'In Spring 2007, the Culture Committee of the European Parliament made another attempt to address the social and economic status of artists by calling on member states to set up a legal and institutional framework to protect artists' rights. The "Gibault Report" provides an agenda for such frameworks with emphasis placed on the challenges posed to artists as they travel and work within the European cultural space as well as abroad. One of the main areas for action identified in the report is the better coordination of social security regimes. The intention is to address the differing employment status of artists (salaried worker, freelancer, self-employed) by recognising the integrity of all artistic activities undertaken by an individual artist during a given period.' (pp. 5-6).

**Available at:**

[http://www.labforculture.org/en/content/download/36957/295825/file/ArtsandArtistsinEurope\\_newchallen](http://www.labforculture.org/en/content/download/36957/295825/file/ArtsandArtistsinEurope_newchallen)

**Article Name:** Mobility Matters - Programmes and Schemes to Support the Mobility of Artists and Other Cultural Professionals

**Article Author(s):** ERICarts

**Year published:** 2008

**Organisation published by:** European Research Institute for Comparative Cultural Policy and the Arts (ERICarts)

**Organisation funded/commissioned by:** European Commission

**Country/region:** Europe

**Topic Focus(es):**

Other (artists' mobility and international exchange)

**Aims:**

To survey and analyse the range, scope, motives and results of cultural sector mobility schemes in Europe.

**Summary:**

'With the passing of the EU Treaty of Maastricht in 1993, the unrestricted mobility of persons, goods and services became part of the bundle of rights and freedoms of all EU citizens. The European Parliament further declared at the end of European Year of Workers' Mobility 2006 that mobility, a sine qua non for artists and other cultural professionals over the ages, "should become a natural element in the professional career of all Europeans." (p.1)

This is the report of a six month study for the European Commission on mobility incentives in the culture/creative sector. This was not intended to be an audit of all mobility related schemes in Europe, but rather a survey and analysis of the range and scope as well as motives and results of such programmes.

**Findings:**

Principal finding relating to artists include the following:

'a distinction was made between outgoing schemes (those which provide support to the mobility of domestic (i.e. nationals/residents) cultural professionals to other countries) and incoming schemes (those designed to attract foreign cultural professionals to visit/work in their country). From this initial distinction, various types of mobility support schemes were identified:

• *Infrastructure support schemes to host visiting artists*

Residency programmes providing artists, writers and cultural professionals with accommodation, studios or ateliers, production facilities, etc., to enable them to undertake an uninterrupted creative work, or work which involves some end product. Residency centres and institutions are owned and/or run by state authorities, quasigovernmental agencies, municipalities/cities, artists associations/other NGOs, academia, private non-profit or business companies and independent artist run studios.

• *Event participation grants*

Grants to individual artists or groups to participate in international festivals, art exhibitions, book fairs, showcase events, etc. abroad.

• *Scholarships for training courses or similar forms of capacity building*

Fellowships/scholarships or capacity building secondments usually cover travel, accommodation and/or participation costs in capacity building exercises e.g. training courses, meeting experts/mentors, organising/participating in experimental/trial productions, etc.

• *Go and see or short term exploration grants*

Travel bursaries to individual artists/groups to visit exhibitions/performances abroad or for promoters to view work in situ.

- *Foreign market exploration / development grants*

Project/export agency mobility support for monitoring and scouting foreign markets for national artists and cultural industry producers, promoters and presenters.

- *Support schemes for information and network infrastructure*

Support for the participation of nationals in transnational networking, conferences and/or for maintaining transnational information systems.

- *Support schemes for projects or co-productions*

Support for translations, participation in international performing arts or audiovisual productions.

- *Research grants or scholarships to live and work for a certain time abroad*

Travel grants for individual artists and cultural professionals for short term visits to gain experience with some aspects of cultural/artistic life abroad, to engage in exploratory processes with others or to participate in international research projects.

- *Touring grants* - Grants for performing arts companies to tour abroad. (p.23)

‘Over the past ten years, it has become clear that the traditional divisions between artistic disciplines are less relevant: artists are becoming increasingly multidisciplinary, multi-skilled and many work in an interdisciplinary framework, which is starting to be reflected in more open mobility programmes. This has been especially the case with artist residency activities. However, data presented in Annex 8 on artist residencies shows that the majority are targeted to visual artists and literary authors (writers and poets), at present:

- Out of all ResArtis's member centres, over 40% are designed for professionals working in the visual arts and literature. Of those residencies specifically aimed at visual artists, the majority (54%) are located in Europe, mainly in Finland, France, Germany, the Netherlands, the UK and Italy, respectively.

- Out of all residency centres forming the international TransArtists network, over 60% are designed for professionals working in the visual arts and literature ... 56% of these residencies are located in

Europe which points to limitations in opportunities for intercultural dialogue via 'outgoing' mobility schemes.’ (p.40)

‘... many of the mobility schemes target artists and cultural professionals under the age of 40. In other words, they target young professionals whose careers are taking off, but have yet to achieve a certain level of success or international recognition.’ (p.41)

Annex 8 of the report presents ‘Statistics on Artists Residencies’

**Available at:**

<http://www.mobility-matters.eu/web/index.php>

**Article Name:** The Status of Artists in Europe  
**Article Author(s):** Capiou, S., Wiesand, A. J. & Cliche, D.  
**Year published:** 2006  
**Organisation published by:** European Parliament  
**Country/region:** European Union

**Topic Focus(es):**  
Cultural policy  
Law

**Aims:**

'To assemble, complete and compare data about the current legal and social framework for artists in the 25 Member States and the two acceding countries as well as make recommendations on the possibility of developing an all-embracing statute of the artist.' (p.1)

**Summary:**

'This report presents innovative national measures and models aimed at improving the socioeconomic status of authors (e.g. writers or visual artists) and performing artists in Europe. It addresses five main areas: individual working and contract relations; professional representation; social security; taxation; and aspects of trans-national mobility. Based on the findings of the study, proposals for future Europe-wide action are made'. (p.iii)

**Findings:**

The report concludes that artists represent a distinct category of professional within the overall labour force and specific recognition and measures are required from European states, and from the European Union, to facilitate and support their work. The following argument is made to support this position:

'Artists, while working in different fields and developing, in most cases, a highly profiled individuality, form a specific socio-professional group that share similar risks. These risks have to be addressed through special rules along the lines of other professional categories of workers with specific problems, such as miners, sailors, pilots, seasonal workers or, for that matter, bullfighters in Spain.

Despite the fact that artists and their activities are increasingly seen as entrepreneurial, which contribute to economic development, their working practices and motivations must nevertheless be considered "atypical" in different ways.

Atypical logic: as a rule, artistic projects are not launched to get out of unemployment or to simply earn money but, above all, to express the creative forces of a personality;

Atypical work status (multi-activity): the majority of creators easily switch from self-employed status to that of salaried worker to that of company head or civil servant, all the while being able to combine one or another status;

Atypical cross-border mobility: artists, more than other workers, are highly mobile whether in Europe or internationally;

Atypical economic structures: there exists a myriad of small or even one-person businesses which compete alongside very large multinational groups; the latter dominating segments of the mainstream marketplace;

Atypical in their influence on economic cycles: the work of artists reaches way beyond the culture sphere in the strict sense and influences the heart of large industrial sectors of the economy such as fashion and other design-oriented consumer goods, property

development, tourism, electronics, software development, etc.;

Atypical in the assessment of results: artistic success and impact can not be measured in the same manner as other marketplace achievements; and

Atypical financing: artistic innovation and quality in the culture sector can not rely solely on "returns on investment" but rather needs specific forms of public intervention as well as private contributions.' (pp. 5-6)

At the conclusion of the report, three possible scenarios for future action at European level are outlined and discussed. In summary, these are:

**'Scenario 1: EU Directive on the Status of the Artist**

The creation of an EU Directive or other forms of legislation on the Status of Artists implies the introduction of specific legal provisions to be harmonised across all EU member states. This would be very difficult to achieve...' (p.53)

**'Scenario 2: European Parliament Action on the Status of Artists**

Taking into consideration the 1980 UNESCO Recommendation on the Status of Artists, a European Parliament Resolution could first invite:

- the Council to recognise the importance of artists and their creative activities in the context of European integration and to adopt a resolution on the status of artists in Europe;
- the Commission to work on specific issues effecting artists working practices especially regarding their employment status, social security and the taxation resulting from international and European mobility;
- Member States to produce and publish more specific legal information and statistics on the culture sector; and
- Member States to take action on the most important problems facing artists and their socioeconomic status.' (p.54)

**'Scenario 3: Status Quo**

Evidence produced over the past 20 years, and more specifically in the last 5 years, indicates that the socioeconomic status of artists is not improving due to specific legal impediments at both the national and European level. The challenges are aggravated in the context of mobility and the drafting of proposals to restrict possibilities to mobility not only for artists wishing to work or perform in other countries. Therefore, maintaining the status quo is not an option.' (p.57)

**Available at:**

<http://www.europarl.europa.eu/activities/committees/studies/download.do?file=13248#search=%20artists%20status%20>

**Article Name:** Achieving great art for everyone consultation report

**Article Author(s):** Dialogue by Design

**Year published:** 2010

**Organisation published by:** Arts Council England

**Country:** England

**Topic Focus(es):**

Cultural policy

Funding

Artists' incomes

**Aims:**

To analyse and summarise the responses to Arts Council England's 'Achieving great art for everyone' consultation.

**Summary:**

Since 2006, the Arts Council has engaged with the public and its stakeholders in a dialogue about the Arts Council's purpose and priorities and how it works as an organisation. The Arts Council's first key initiative in this area was 'the arts debate', a major programme of research and consultation launched in 2006 to explore how people in England value the arts. The arts debate led the Arts Council to adopt a new mission of 'great art for everyone', which formed the basis of its organisational plan for 2008–11. In 2009, Arts Council England embarked on a major consultation on its thinking towards a 10-year strategic framework published in the paper *Achieving great art for everyone*. This report gives an in-depth overview of the responses received.

**Findings:**

The findings summarised here pertain to the responses to the consultation that refer to the position of the artist. Significant findings on this theme include:

The consultation received 798 responses, of which 146 were from 'those who self-defined as artists' (pp. 7-8).

In response to 'Goal 1' set out in the consultation document: - that 'Talent and artistic excellence are thriving and celebrated – a 'key point' made by respondents was that: 'artists should have more opportunities to take risks and create innovative work, even if it is not always successful'. (p.17) Related to this, 'Respondents overwhelmingly agree that artists' ability to take risks and create innovative work is vital for the arts sector in England. Many support the Arts Council's role in stimulating artists to help develop their artform through innovation.' (p.21)

Key points made by respondents about Goal 2 – that 'The arts leadership and workforce are diverse and highly skilled' – included that:

'artists and practitioners should be supported at all stages of their careers, with clear pathways into the arts and progression routes' (p.25)

'For young artists, respondents felt that higher education institutions should do more to equip young people with the business skills needed to make a living from their talents.' (p.28)

On 'Artists' living standards and levels of pay', it was reported that: 'Some respondents feel there is a long way to go before this country is regarded as a great place for artist to live and work. The primary reason is a concern over poor levels of pay in the sector and the struggle to make a living. According to some, this results in the arts sector being

perceived as an inferior sector and a poor career choice. Pay is a particular worry at the entry point into an arts career ... However, others feel low pay continues to be a concern throughout many artists' careers and some highlight a growth in unpaid jobs...'

'According to many respondents, the Arts Council should promote the right for artists to be paid properly, whether this is through adhering to national minimum wage legislation or through industry agreed rates. A few respondents also want the Arts Council to lobby for changes to taxation for individual artists, learning from other countries in Europe. Suggestions include a zero or lower rate of tax for artists and reducing National Insurance contributions. Other suggestions include direct funding and fellowships for artists.' (p,29)

On the theme of 'Funding great art for everyone', it was reported that a 'key point' made was that: 'the Arts Council should prioritise excellent art in their funding decisions. It is better to spend money on art and on artists themselves than on infrastructure and management' Related to this: 'funding of more small organisations, individual artists and community, grassroots and school initiatives is favoured, as opposed to large organisations or big events.' (p.78)

'Respondents feel the Arts Council should continue to fund a diverse range of artists and organisations, across a broad range of different artforms. Many of them fear that when budgets are cut small organisations and individual artists may lose out to larger, more famous and established organisations that are regularly funded.' (p.83)

In a section reporting respondents' views about 'Arts Council England', a 'key point' was that 'more practising artists, and former artists, should be involved in the management of the Arts Council.' (p.91)

'Many respondents feel the Arts Council could be better at building and maintaining its relationships with others. In particular, its relationships with individual artists are seen as being particularly bad. Artists who have responded say they do not feel the Arts Council listens to them.' (p.96)

It was reported that 'respondents need further assurance that the Arts Council puts artists at the centre. They believe there are barriers preventing artists from prospering and developing, both in the earlier and later stages of their careers. The principal concern, according to many, is the constant struggle for financial security that many artists (and arts organisations) experience. Respondents urge the Arts Council to keep this in mind, as it may hamper the success of the strategy.' (p.101)

**Available at:**

[http://www.artscouncil.org.uk/publication\\_archive/achieving-great-art-everyone-consultation-report/](http://www.artscouncil.org.uk/publication_archive/achieving-great-art-everyone-consultation-report/)