

Livelihoods of Visual Artists: 2016 Data Report



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Prepared by TBR's Creative & Cultural Team

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- Association for Cultural Advancement through Visual Art (Acava)
- The Art House
- Artists Interaction and Representation (Air)
- Artists' Union England
- Artquest
- Axisweb
- Crafts Council
- Contemporary Visual Arts Network
- DACS
- DASH
- Engage
- East Street Arts
- Live Art Development Agency
- National Society for Education in Arts and Design (NSEAD)
- Shape Arts
- SPACE Studios
- Voluntary Arts Network

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1. Executive summary

This research study was undertaken in order to address important information and evidence gaps in relation to the visual arts. A large-scale national study of the livelihoods, careers and needs of visual artists in England had not been carried out in the previous decade, therefore this study aimed to refresh knowledge and understanding of visual artists in England. The research study aims to inform the future work of the wider visual arts sector including Arts Council England and the Project.

The study is designed to address four key research aims, as follows:

1. To understand the challenges and barriers faced by visual artists that prevents them from realising their full potential.
2. To understand how social, cultural and environmental factors such as employment status, education, age and gender, affect the career and talent development of visual artists, and the implications of this for workforce diversity.
3. To understand where artists are located and the factors which affect the movement and retention of artists between the regions, London and internationally.
4. To understand the variation between different sub-art forms within the visual arts and their relationship with the Creative Industries.

This report presents an analysis of a large-scale survey of artists, which was designed to gather evidence in response to the research aims listed above.

1.1 Methodology

The survey was conducted in March 2016 using an online survey methodology. The questionnaire was designed in collaboration with the organisations represented on the project steering group and Arts Council England. A pilot involving 10 artists was undertaken to ensure the question set, structure, routing and terminology were appropriate for the audience and effective as a tool to gather the required data. The survey was promoted to artists through a-n and other organisations representing artists, directly and indirectly, to their members using emails, social media and website promotion. The survey achieved a total of 2,007 complete responses and therefore represents the largest survey undertaken of artists in England. As there is no robust estimate of the size of the visual artists' workforce, the data has not been weighted to represent the population. All results are therefore presented based on unweighted (raw) data.

1.2 Key findings

1.2.1 Income

The subject of artists' incomes has been covered in other research studies. What existing research told us was that the average annual turnover artists make from their practice is low (around £10,000), that only a very small minority of artists earn more than £20,000 per annum from their art and a small proportion of high income artists earn a large proportion of overall artists income.

This study seeks to update such evidence and add to it through an examination of the relationship between incomes and artists characteristics and demographics. Key findings include:

- The mean average total income for artists across the UK in 2015 was £16,500. Further, the average income derived from art practice in 2015 was £6,020. Income from art practice therefore represents 36% of total income. However, two-thirds of artists earned less than £5,000 from their art practice.
- Between 2014 and 2015, one third of artists report an increase in their art income compared to one quarter who reported a decrease.
- The majority of artists (69%) have other jobs to supplement their income. However, time spent on these other jobs mean that artists are less able to dedicate time to their art practice.

- There is a direct, positive relationship between art incomes and the amount of time spent on art practice (i.e. the more time an artist spends on their art, the more they earn from it). However, whilst artists that spend more time on their art earn more from it, the overall level of total income does not increase. Therefore, if more artists earned a greater level of income from art, they would not necessarily become wealthier overall, but they would be less reliant on other sources of income.
- Both total incomes and art incomes increase across the career stages, with established artists earning the highest art incomes (£13,300 per annum on average).
- Artists whose parents went to university and those artists that went to a fee-paying school earn more than other artists.
- Only 7% of artists earned £20,000 or more from their art practice in 2015 whilst 36% earned less than £1,000.

Overall, only one fifth of artists (21%) indicate that the income they receive from their art practice allows them to spend as much time on their art practice as they would like.

Whilst there are always exceptions to any rule, the analysis indicates that as artists mature and develop, as they grow older and move through career stages, their art income increases and they are more able to spend the time they want to on their art. Having to earn income from other jobs is a constraint on an artist's ability to spend time on their art and therefore to earn money from it.

Only 3% of artists indicate that their art income is sufficient to live on comfortably, with a further 7% indicating that it is enough to live on but only barely. Therefore 90% of artists do not earn enough from art practice to support their livelihood.

Artists incur a range of expenses in order to carry out their art practice. For example, 80% of artists regularly incur costs associated with materials and consumables, whilst costs for travel and accommodation, subscriptions/memberships and research resources are also regularly incurred by a majority of artists.

1.2.2 Factors influencing artists' careers

The survey investigated the factors that motivate and enable artists to develop and progress their careers as well as the barriers and challenges that prevent them from reaching their potential. Previous evidence suggests that the most important factors to advance a career as an artist include: hard work and persistence; self-motivation; talent; critical timing; and training.

The key factors which our surveyed artists considered to be important in enabling them to develop, continue or progress their practice were: having the opportunity to exhibit, perform or publish at a critical time (48%); support from family/friends/peers (43%); and artists' talent (34%).

The key motivating factors across visual artists generally are: artistic fulfilment (70%); personal wellbeing or enjoyment (38%); and financial remuneration (36%). The chapter comments on statistically significant differences in the survey results when presented across different artist subgroups, and identifies that:

- Artistic fulfilment was the most frequently selected factor across all age groups, but was most important for the 50-59 group (75%) and less important for the youngest artists (60%)
- Personal wellbeing or enjoyment was considered more important by disabled artists (46%) than non-disabled artists (37%). Out of all the artforms, artists practicing ceramics (55%) or crafts (46%) were more likely to select this factor.
- Whilst financial remuneration was considered the second most important factor for those aged 40-59 (40%) it was less important for the 19-29 year old group (21%).

As part of the research, artists were asked what art achievement(s) they felt were needed to be defined as an established artist. The most important factors identified were:

- Being able to spend the majority of their time on artistic work (19%)
- Achieving their first big professional engagement/show/exhibition as an individual (18%)

- Earning their first income from art practice (11%).

Existing evidence identified that barriers to artists continuing a successful career included lack of work opportunities, lack of financial return, lack of time to spend on art, and the cost of materials, equipment and studio space. This research has shown that the biggest challenges are reported to be a lack of financial return (80%), and a lack of time to practice their art (62%). More than half of artists also reported lack of access to funding or financial support as a barrier.

Within the subgroups:

- Whilst lack of financial return is not the most important motivating or enabling factor, the main barriers artists face when continuing and developing a career are finance related. The economic challenges artists face may deter some from pursuing a career as an artist.
- Lack of time was identified as a bigger barrier for younger artists aged 19-29 and 30-39, yet decreasing in importance as artists get older. Almost three-quarters of artists were not able to spend as much time on their practice as they would like (due to additional jobs and other responsibilities).

In summary, the data shows that artists' careers are challenged by a number of factors, fairly consistently across subgroups. Despite these barriers making it difficult for artists to earn a living from their practice alone, they are not deterred, and 94% plan to continue working as an artist.

1.2.3 Investigating two specific groups of artists

The survey data can be used to identify a large number of 'subsets' of artists within the overall population. This allows for the demographic, livelihood and career characteristics of artists within particular groups to be studied in-depth and compared with other groups.

This section investigates two specific groups of artists: those from different social backgrounds (as indicated by the education level of their parents); and those artists who indicated that they are considering ending their career as an artist in the near future (we have termed this group 'likely to cease').

For artists whose parents went to University, we find the following key differences with those whose parents did not, and to artists as a whole:

- They have higher average total incomes, earning £16,235 per year compared to £15,750 for artists whose parents did not go to University.
- They show a higher proportion of artists earning £15,000 per year or more than artists as a whole, and (statistically) significantly more in the £15,000-£20,000 bracket (20% of this group) than artists as a whole (16%).
- Significantly more artists with degree-educated parents worked in additional jobs (77% of this group), and that significantly fewer of those whose parents were not degree-educated worked in additional jobs (63%) compared to artists as whole (68%).
- Significantly more artists whose parents were degree-educated had undertaken unpaid work experience (9% of this group), compared to the second group (5%) and all artists (6%).

The analysis suggests that personal and family wealth facilitates unpaid work experience across the board. Of all artists who had unpaid work experience or an internship to develop their career, the top means of supporting themselves were personal savings, their partners' incomes, and support from family and friends.

The full survey analysis shows that 94% of artists think they will continue to their career as an artist in the short term. We have looked in more detail at the remaining 6% - those that are 'likely to cease' – and we find that the most important reason for planning to cease is due to financial pressures.

However, when we compare the responses of this group to questions about barriers to developing their art practice against responses for all artists, we see a significantly higher proportion of 'likely to cease' artists identify with the following factors: 'difficult access for artists with a disability'; 'lack of access to

funding or other financial support'; and 'lack of time for art practice due to other pressures and responsibilities'.

This demonstrates that while financial pressures are a very prevalent driver of art practice cessation, there are complex issues which drive the decision. Interestingly, almost a quarter (23%) cite 'lack of networks' as being a driver of their decision, which could be considered a second driver associated with location, alongside 'lack of opportunities in my current location'.

1.2.4 Location and mobility of artists

The analysis has explored regional differences in the survey data in order to understand where artists are located and the factors which affect the movement and retention of artists between the regions, London and internationally.

Previous studies of artists found that artists are over-represented in London. It appears from our survey also that visual artists are disproportionately located in London with 29% of respondents living in London, compared to 16% of the population as a whole.

Existing research suggested that some regional artists found they were inhibited by a lack of local opportunities and buyers and had to travel to find work. Our survey finds that artists in the North East and West Midlands regions are the most affected by a perceived lack of opportunities in their local area (65% of artists in the North East and 55% of artists in the West Midlands identify this challenge), while artists living in London are least affected by this issue (23%) (supporting the view that there are more opportunities for artists in London than other regions of the country).

Our survey indicates that average total income is highest in London at £18,998, followed by other Southern regions, but is below regional average resident incomes in all regions. Artists across England stated that they did not feel their practice income was enough to live on.

In terms of the artists' perceptions of expenditure across the regions, North East artists were more likely to identify transport & accommodation (73%) and studio or workplace rent (60%) as expenses compared to South East artists. The South East had the highest costs for studio/workspace expenses at an average of £103 per month, and the North East one of the lowest at £34 per month.

Although there is little variation in the number of hours that artists report working on their arts practice across the regions, there is some variation in the extent to which artists are able to work as much as they like. Despite having access to most opportunities, significantly fewer artists in London (18%) were able to work on their practice as much as they would hope. Artists in London also cited lack of funding or other financial support as an important barrier when compared with other regions.

1.2.5 Visual artists' relationships with the Creative Industries

Existing research into artists in developed economies showed that multiple job-holding is the norm for artists. Our survey shows that almost 7 out of 10 artists have additional jobs and just under half have two or more additional jobs as well as their own arts practice.

Financial motivation is the main driver for artists to take additional jobs, followed by the chance to work in a role relevant to artists' interests and expertise or which lead to personal and career development. Although additional jobs are essential for financial survival for many artists, jobs in artform-related, cultural or Creative Industries jobs can also assist in building networks and insight, and capitalising on artists' knowledge and skills.

To investigate the relationships and exchanges between the visual arts and other cultural or Creative Industries, we have looked at the type of additional jobs artists have.

Of artists who have additional jobs, more than 60% reported having at least one artform related job, most commonly as a lecturer/academic or arts teacher. Teaching and academic careers could be viewed as a good fit with the key drivers identified for artists (see above) as they provide a secure income, an opportunity to use arts expertise and by providing time to practice during school and academic holidays.

Furthermore, amongst artists with at least one non-artform related job, nearly 20% of the type of jobs they work in could be described as a creative or cultural job. However, our survey did not gather data

on the precise sector that these jobs are applied to, and this represents an opportunity for future research.

Three demographic patterns emerge, each of which would need further research to study in more depth:

- Painters are most likely to have non-artform related jobs
- Postgraduates earn more from artform-related jobs than other artists with or without degrees
- Men and women work the same number of hours in artform-related additional jobs on average, but men earn significantly more than women from these jobs.

A more comprehensive study of artists' additional jobs than this survey could achieve would be useful to better understand the extent and value of the relationships visual artist have across the cultural and Creative Industries.

1.3 Conclusions and recommendations

This report presents the findings from a large scale survey investigating the livelihoods of visual artists in 2015. The report collates a significant volume of quantitative evidence. Some of this evidence was used as a stimulus in the qualitative research exercises, consisting of five focus groups held in different locations across the country, the results of which are reported separately. The full evidence base has been used to inform the Summary Paper which effectively constitutes a summary of the overall research study.

It is not a requirement for this study to identify policy recommendations for the client or other stakeholders. The research team has, however, been asked to identify recommendations for future research, and the following represent emerging thoughts on where further research or analysis could help develop further the knowledge and insight around visual artists' livelihoods:

1. Having established a comprehensive baseline, aspects of this study could be repeated in the future to update that baseline and to understand how the visual artists' workforce is changing over time, both in terms of its structure and characteristics, but also in terms of the incomes earned, barriers faced and expenses incurred.
2. Specific research themes touched on in this study (and others) may justify further work. For example, the subject of how expenses have increased or decreased in recent years was not tackled in the survey that this document reports. This could be done through specific research exercises or through the inclusion of specific question sets in a regular artists' survey. Consideration should of course be given to survey fatigue and the impact on response rates of lengthening questionnaires.
3. The dataset that the survey has delivered is highly rich. Whilst of course there will be limitations in how far the data can be disaggregated to produce robust results, there are a number of ways in which the data could be further analysed in order to create new insight. For example, statistical techniques to identify 'clusters' of artists – those sharing similar characteristics – could be employed in order to further understand the relevant issues for each cluster. Similarly, groups of artists (e.g. classified by career stage) could be examined using advanced statistical techniques to understand their shared characteristics, drivers and challenges.

2. Introduction

This research study was undertaken in order to address important information and evidence gaps in relation to the visual arts. A large-scale national study of the livelihoods, careers and needs of visual artists in England had not been carried out in the previous decade, therefore this study aimed to refresh knowledge and understanding of visual artists in England. The research study aims to inform the future work of the wider visual arts sector including Arts Council England and the Project.

The study is designed to address four key research aims, as follows:

1. To understand the challenges and barriers faced by visual artists that prevents them from realising their full potential.
2. To understand how social, cultural and environmental factors such as employment status, education, age and gender, affect the career and talent development of visual artists, and the implications of this for workforce diversity.
3. To understand where artists are located and the factors which affect the movement and retention of artists between the regions, London and internationally.
4. To understand the variation between different sub-art forms within the visual arts and their relationship with the Creative Industries.

This document presents the findings from the 2016 Artists Livelihoods Survey, exploring a range of issues of relevance to the research aims listed above. The analysis presented in this report is quantitative in nature. Qualitative evidence drawn from focus groups, in which the survey findings were explored with artists in more depth, are reported in a separate report.

2.1 Research method

In March 2016 an online survey of visual artists was designed and delivered. The design process involved input to the questions from the Arts Council and a steering group of organisations representing artists¹. The survey was piloted with 10 artists, to ensure that the questions were meaningful and relevant to the target population. The survey questionnaire can be found in the appendix.

The survey was launched in March 2016, and promoted by a-n and the steering group organisations through social media platforms, to widen the reach of the survey and gain buy-in from a broad range of artists of different demographics and different sub-art forms. The survey was successful in capturing the views of 2,007 artists in total. This represents a large sample (larger than any previous surveys of artists), however the full size of the visual artists' workforce is unknown so we cannot estimate the proportional coverage achieved. Further details regarding the survey method can be found in the appendix (page 90).

Artists were asked a range of questions about their income sources, additional jobs, their motivations, and challenges to pursuing a career as an artist. Essential to answering a number of the research questions is identifying differences in incomes and livelihoods between different groups of artists, including different demographics and career stages.

Artists were given freedom to self-define the primary form of their practice, resulting in a long and varied list. For the purposes of this report, these were coded and aggregated (in consultation with ACE) into a shorter list of 14 categories each comprising at least 50 artists, which are used throughout to analyse by artform.

Key to this research is identifying whether, and to what extent, experiences of artists differ across different artforms and demographic groups. Thus it was necessary to test these differences for

¹ Steering group organisations contributing to survey design were: a-n, ACAVA, The Art House, AIR, Artquest, Axisweb, Crafts Council, CVAN, DACS, DASH, Engage, East Street Arts, Live Art Development Agency, NSEAD, Shape Arts, SPACE Studios and Voluntary Arts Network.

statistical significance. The methods used are discussed in detail in the appendix. In summary, during the data analysis differences between groups have been tested for statistical significance at a 95% confidence level. Statistically significant differences are displayed in charts and tables using colour: green indicates significantly more, blue indicates significantly less and grey/black indicates that a finding is not statistically different.

Guide note to data charts and tables

Statistical testing has been carried out to identify statistically significant differences between different artist groups. These tests compared the responses from an individual group of artists with the average for all artists to see if particular factors were more, or less, significant for this group of artists than for artists as a whole.

Charts and tables comparing different groups are colour coded. **Green responses** indicate the factors are more **significant** for this group of artists than for all artists in general and **blue responses** indicate that the factors are less **significant** (at a 95% confidence level). **Grey/black** responses indicate that the group is **not statistically significantly different** from artists overall – although the finding may appear to be different from the average.

Some charts also show 'error bars' (which appear as an 'I'). These give an indication of how confident we can be with the precision of the data. Whilst the chart will show the survey results – e.g. an income level - the error bars show how far the value could range. This depends on the sample size, and in general a larger sample size will have a smaller margin of error and vice versa. **The smaller the error bar, the greater the confidence in the precision of the data.** Please see the technical appendix (page 90) for more details.

3. Incomes and livelihoods of visual artists

The subject of artists' incomes has been covered in other research studies. Existing research told us that the average annual turnover artists make from their practice was around £10,000, that only a very small minority of artists earned more than £20,000 per annum from their art and a small proportion of high income artists earned a large proportion of overall artists income.

Our study seeks to update such evidence and add to it through an examination of the relationship between incomes and artists characteristics and demographics. Key findings include:

- The mean average total income for artists across England in 2015 was £16,500. The average income derived from art practice in 2015 was £6,020. Income from art practice therefore represents 36% of artists' total income. However, two-thirds of artists earned less than £5,000 from their art practice.
- Between 2014 and 2015, one third of artists reported an increase in their art income compared to one quarter who reported a decrease.
- Low incomes derived from art practice mean that many artists have other jobs to supplement their income. Time spent on these other jobs mean that artists are less able to dedicate time to their art practice.
- There is a direct, positive relationship between art incomes and the amount of time spent on art practice. The more time an artist spends on their art, the more they earn from it. However, whilst artists that spend more time on their art earn more from it, the overall level of total income does not increase. Therefore, if more artists earned a greater level of income from art, they would not necessarily become wealthier overall, but they would be less reliant on other sources of income.
- Both total incomes and art incomes increase across the career stages, with established artists earning the highest art incomes (£13,300 per annum on average).
- Artists whose parents went to university and those artists that went to a fee-paying school earn more than other artists.
- Only 7% of artists earned £20,000 or more from their art practice in 2015 whilst 36% earned less than £1,000.
- Overall, only one fifth of artists (21%) indicate that the income they receive from their art practice allows them to spend as much time on their art practice as they would like.
- Only 3% of artists indicate that their art income is sufficient to live on comfortably, with a further 7% indicating that it is enough to live on but only barely. Therefore 90% of artists do not earn enough from art practice to support themselves.
- Artists incur a range of expenses in order to carry out their art practice. For example, 80% of artists regularly incur costs associated with materials and consumables, whilst costs for travel and accommodation, subscriptions/memberships and research resources are also regularly incurred by a majority of artists.

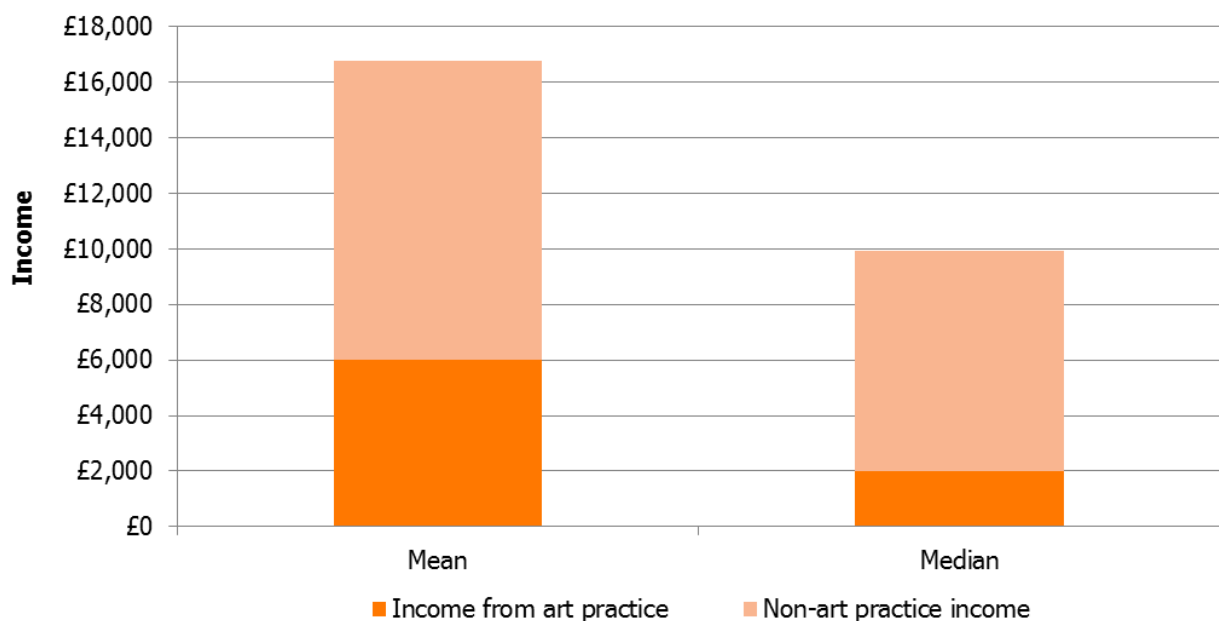
3.1 Income overview

The survey asked artists about the income they earn solely from their art practice and also their total income. Total income includes income from all sources, income from art practice, income from any other paid work, and any benefits or pensions received. Collecting data on both art incomes and total incomes allows us to understand how important art incomes are relative to other sources of income in providing artists with a livelihood.

In order to investigate incomes earned by visual artists, we start by examining average incomes. Mean average is a very good measure of typical behaviour when the sample size is large and there are no outlier records (i.e. a small number of very high or very low values). However, when there are outliers, the median average (i.e. the middle score in a range of data that has been arranged in order of magnitude) is considered to be a better representation of typical behaviour. Therefore, in order to explore the analysis more fully and, in particular, to ensure that a more complete representation of artists' incomes is provided by this report, we have also calculated median average incomes.

Figure 1 shows that across the survey sample, income from art practice constitutes a small proportion of artists' total income. The mean average total income annually for artists is £16,150 of which only £6,020 comes from art practice. Median average incomes are significantly lower. The total median income of visual is £12,500 with only £2,000 coming from art practice (Figure 1). When the median is used, the analysis suggests that art income represents just 16% of total income.

Figure 1: Average total annual income of artists



Source: TBR Ref W1/S3. Respondent base 1,711

To put this into context, the Office of National Statistics report that for the year ending 5 April 2015 median gross annual earnings for full-time employees were £27,600, an increase of 1.6% from the previous year². Further, when this is compared to a measure of acceptable living standard developed by the Joseph Rowntree Foundation (called the Minimum Income Standard³), we see that the incomes received by artists mean that, on average, artists do not meet this standard. The MIS in 2016 is

² ONS Annual Survey of Hours and Earnings (ASHE). See <http://www.ons.gov.uk/employmentandlabourmarket/peopleinwork/earningsandworkinghours/bulletins/annualsurveyofhoursandearnings/2015provisionalresults>

³ Joseph Rowntree Foundation. See https://www.jrf.org.uk/report/minimum-income-standard-uk-2016?gclid=Cj0KEQjwsO6-BRDRy8bsxfiv2bkBEIQAF8EzKGZHBi9IoEja25wBYSQtoKw_W2ykKd1VixYGw33AIUaAodB8P8HAQ

£17,100 per annum for a single person and, taking the median incomes analysis above, artists incomes are 27% below the MIS. This also places artists into a category of workers that earn, on average less than the national living wage as defined by the Living Wage Foundation (which equates to £16,302 across the England and £18,570 in London⁴).

A third of artists report that their income in 2015 is higher than in 2014, with around a quarter saying it was lower, for both total income and art practice income (Figure 2). It is not possible to use this analysis to conclude whether the total income of artists has increased or decreased between 2014 and 2015, but the data does indicate that more artists have seen an increase in income than have experienced a decrease.

This analysis needs to be placed in the context of trends in living costs. The UK Government's official measure of inflation, the Consumer Prices Index (CPI), indicates that in January 2014 inflation was at 1.9%⁵ but declined to 0.3% by January 2015, and it has remained very low since. This only tells part of the story as some elements of the cost of living have clearly been rising sharply. The HomeLet Rental Index⁶ indicates that residential rents across the UK increased 5.6% in the year to August 2015. This varies significantly by region, though, with rents in London having shown an annual increase of 7.7% whilst in the South East they rose by 9.2% and Scotland experienced rental deflation in this period (-0.5%). For homeowners, house price inflation has also been significant with house prices rising across the UK by 5% in the year to September 2015⁷. As would be expected, prices have risen more in some regions, with the increase of 8.9% in London, 8.1% in the South East and 9.3% in East of England.

The scale of change in artists' incomes, and how well these compensate for increases in costs of living, are therefore not definitively known, but it is justifiable to conclude that low annual incomes and little evidence of significant upward growth in those incomes, coupled with increased cost of living, will have the result of increasing financial pressure. This is likely to represent a threat to artists and the continuation of artistic practice (although of course the challenges posed by trends in earnings compared to the cost of living in some regions of England are not unique to artists). The levels of incomes received by artists across the regions of England are examined later, in section 4.

Incomes and how they are distributed across visual artists by income band, career stage and a range of other factors are considered in more detail later in this section.

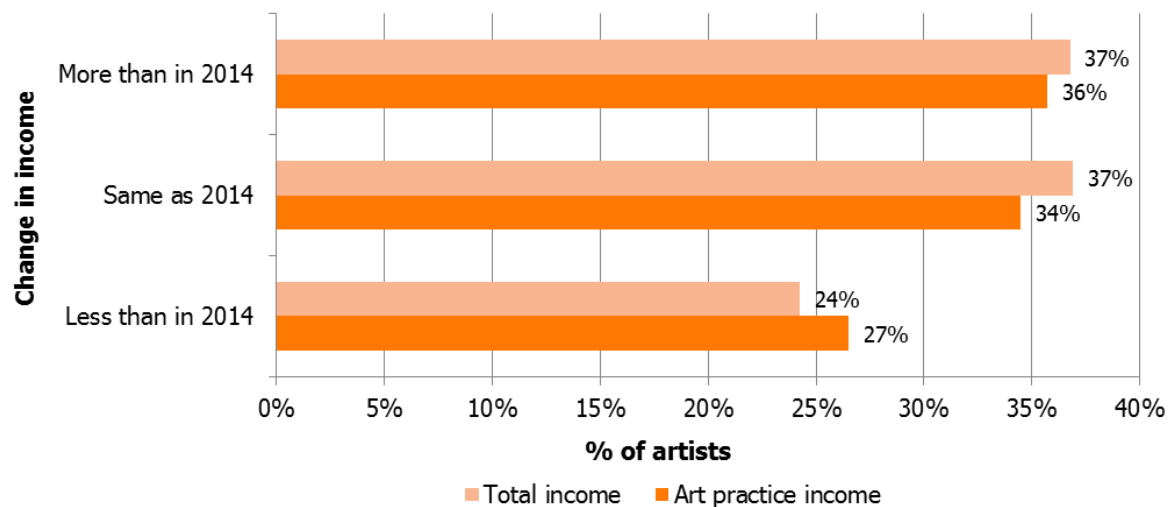
⁴ Living Wage Foundation. See <http://www.livingwage.org.uk/what-living-wage-annual-salary>

⁵ ONS Consumer Prices Index (CPI). See <https://www.ons.gov.uk/economy/inflationandpriceindices/timeseries/d7g7/mm23>

⁶ See <https://homelet.co.uk/assets/documents/August-2016-HomeLet-Rental-Index.pdf>

⁷ Land Registry, House Price Index. See <http://landregistry.data.gov.uk/app/ukhpi/explore>

Figure 2: Artists' annual income in 2015 compared to 2014



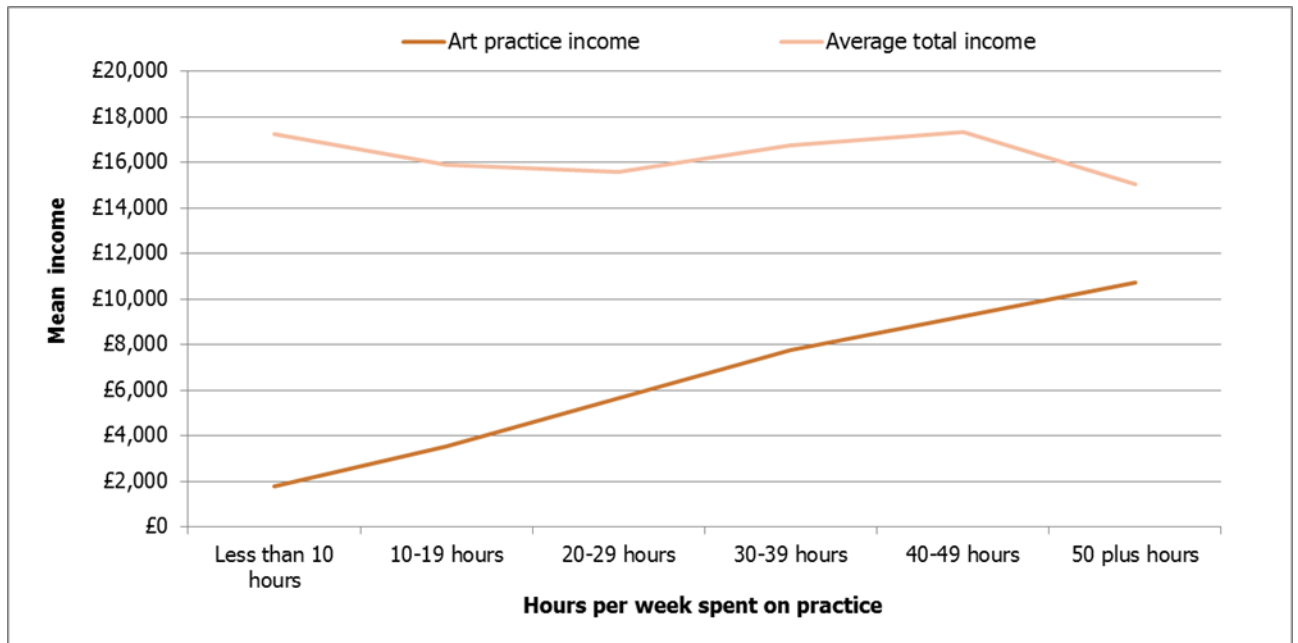
Source: TBR Ref W1/S3 Respondent base 1,941

These income levels result in artists having to take additional jobs to earn enough to live on. This need to spend time working away from their art is one of the key reasons why artists feel they can't afford to spend as much time on their practice as they would like and view a lack of time as a barrier to progressing their art career. Thus there is a direct positive relationship between the time available to practice and practice incomes – as would be expected, the amount people earn from their practice increases as they spend more time on it (Figure 3). However, these income levels are still low and those artists who spend 50 hours or more a week on their practice still earn on average less than £11,000 per year from it.

However, as Figure 3 (which displays average total earnings and average art practice earnings) shows, there is no such relationship between total annual income and time spent on art practice. This is because artists who spend the least time on their practice earn the most from their additional jobs.

The analysis therefore indicates that the more time an artist spends on their art practice, the greater proportion of their income this represents, and the importance of their art income increases as a means of financial support. The implication is that if more artists could spend an increased amount of time on their art practice, this would firstly increase their income from their art practice but it would also reduce their need to earn income from other sources.

Figure 3: Hours spent on art practice and average annual income



Source: TBR Ref W1/S3. Respondent base 1,711

3.1.1 Total income and sub artform

Table 1 indicates that those practicing photography earn the highest average annual total income, however there were no statistically significant differences in average total income between different sub artforms.

Table 1: Mean total annual income and art income by sub artform

Sub Artform	Mean total income	Mean artform income	Artform income as % of total income
Participatory/community/socially engaged *	£20,270	£8,260	41%
Print/printmaking *	£19,820	£4,590	23%
Photography	£18,200	£5,900	32%
Other visual art	£16,790	£7,420	44%
Moving image	£16,730	£2,820	17%
Craft(s)	£16,300	£8,120	50%
Sculpture	£16,190	£6,910	43%
Ceramic(s)	£16,150	£6,860	42%
Painting	£15,210	£5,330	35%
Drawing/illustration	£14,970	£7,120	48%
Fine art(s)	£14,910	£5,100	34%
Performance art	£13,910	£4,800	35%
Textile(s)	£13,180	£3,920	30%
Multi-discipline *	£11,860	£3,340	28%
Total	£16,160	£6,020	37%

Source: TBR Ref W1/S4/5. Respondent base: 1,404.

* Indicates that a sub artform had an insufficiently large sample for the findings to be tested for statistical significance. Results for these artforms are therefore provided as indicative only.

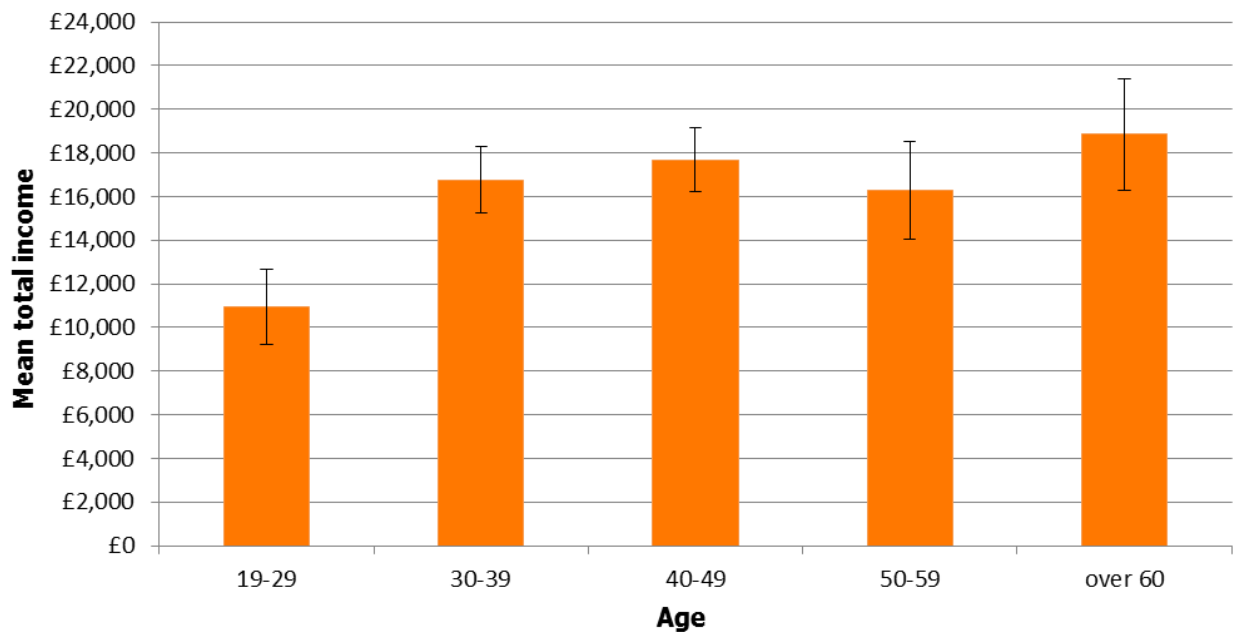
3.1.2 Total income and demographics

Having reviewed total incomes across the artists' workforce above, in this sub-section we go on to explore differences in total annual income across different demographic characteristics. Art practice incomes are explored in more detail in section 3.2.

Note that bar charts are used extensively in this section to present the results of our analysis. Statistical tests of significance have been undertaken on the data and these test the difference between the results for one category (e.g. an age group) to each of the other categories (i.e. each of the other age groups, separately). It is not possible to present the results of the statistical tests in an easily understood manner using the chosen presentational format. Therefore, the commentary makes clear which differences are statistically significant whilst the figures present all results.

Figure 4 sets out an analysis of average total income by age of artist. It shows that, broadly speaking, incomes increase with age but with one exception - where the average total income of those aged 50-59 is below that of those aged 40-49. The only significant difference is that total incomes for the youngest artists is lower than all others at just under £11,000 per annum.

Figure 4: Average total annual income by artist age

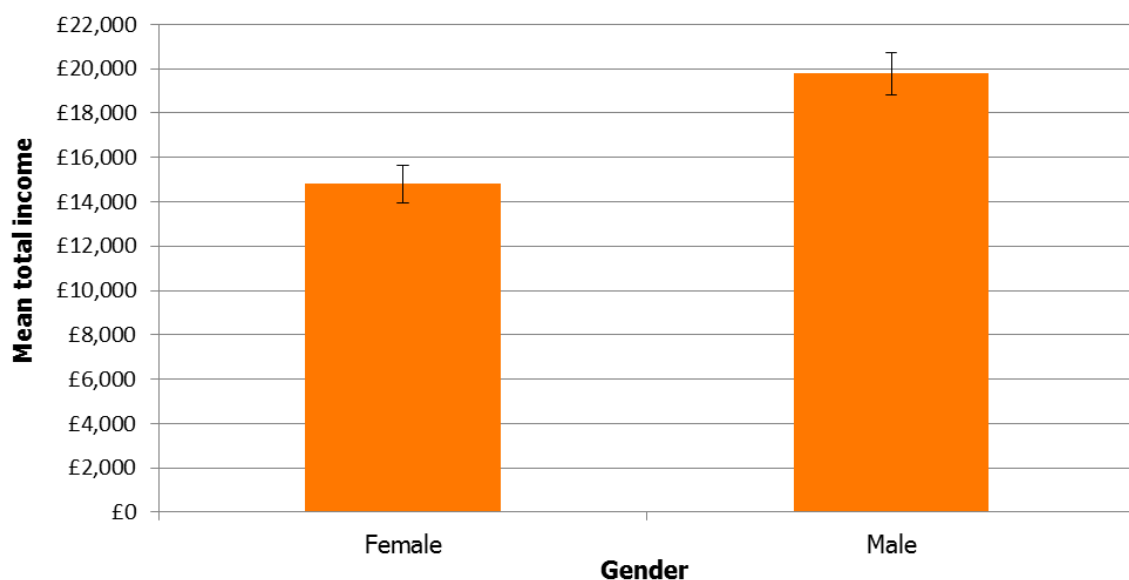


Source: TBR Ref W1/S4 Respondent base 1,593.

Note: The error bars show the upper and lower limits of the estimated mean value for the category based on a 95% confidence interval. This means that, if we were to repeat the survey multiple times, we would expect the mean to fall between the upper and lower points of the error bars 95% of the time. Thus, the error bars indicate how accurate the estimate is likely to be.

Figure 5 indicates that female artists earn around £5,000 per year less than men with an average total income of £14,800 compared to £19,800.

Figure 5: Average total income by artist gender

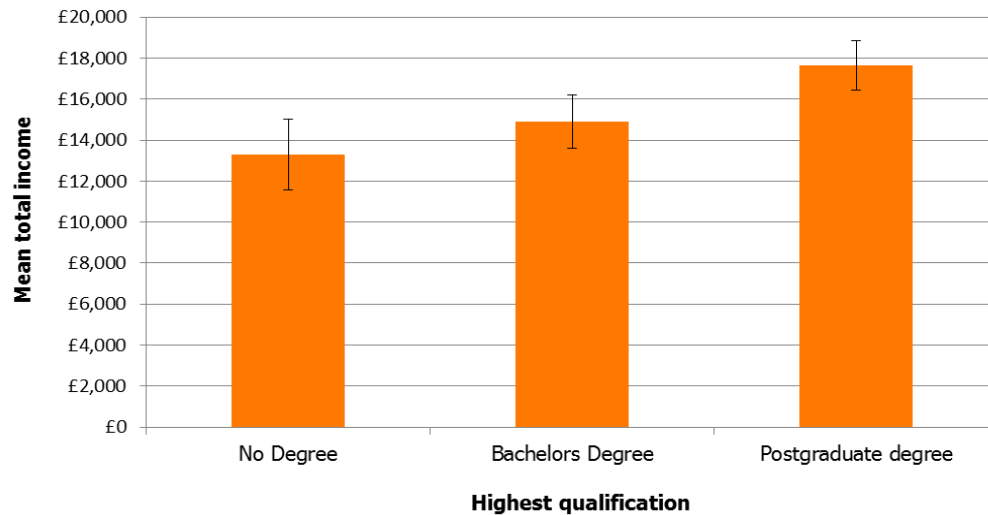


Source: TBR Ref W1/S4 respondent base 1,658

Note: The error bars show the upper and lower limits of the estimated mean value for the category based on a 95% confidence interval.

Figure 6 shows a significant difference in total income between artists without a degree (who earn on average £13,300 per annum) and artists with a degree (who earn on average £14,910) or post-graduate qualifications (who earn on average £17,660). However, it is a fact that those with higher level qualifications earn more, on average, than those that do not. So the result seen in this analysis may in fact be explained by non-artform incomes. We return to this issue in section 3.2 where artform practice incomes are examined.

Figure 6: Average total income by qualification level

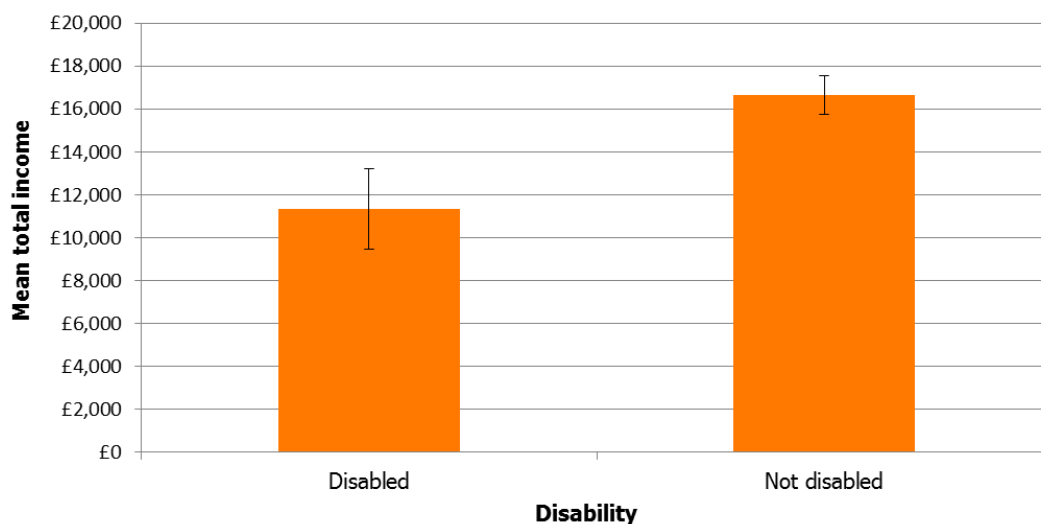


Source: TBR Ref W1/S4. Respondent base 1,702

Note: The error bars show the upper and lower limits of the estimated mean value for the category based on a 95% confidence interval.

Figure 7 illustrates that artists with a disability have a significantly lower mean average total income (£11,330) than other non-disabled artists (£16,600).

Figure 7: Average total income of artists who have a disability

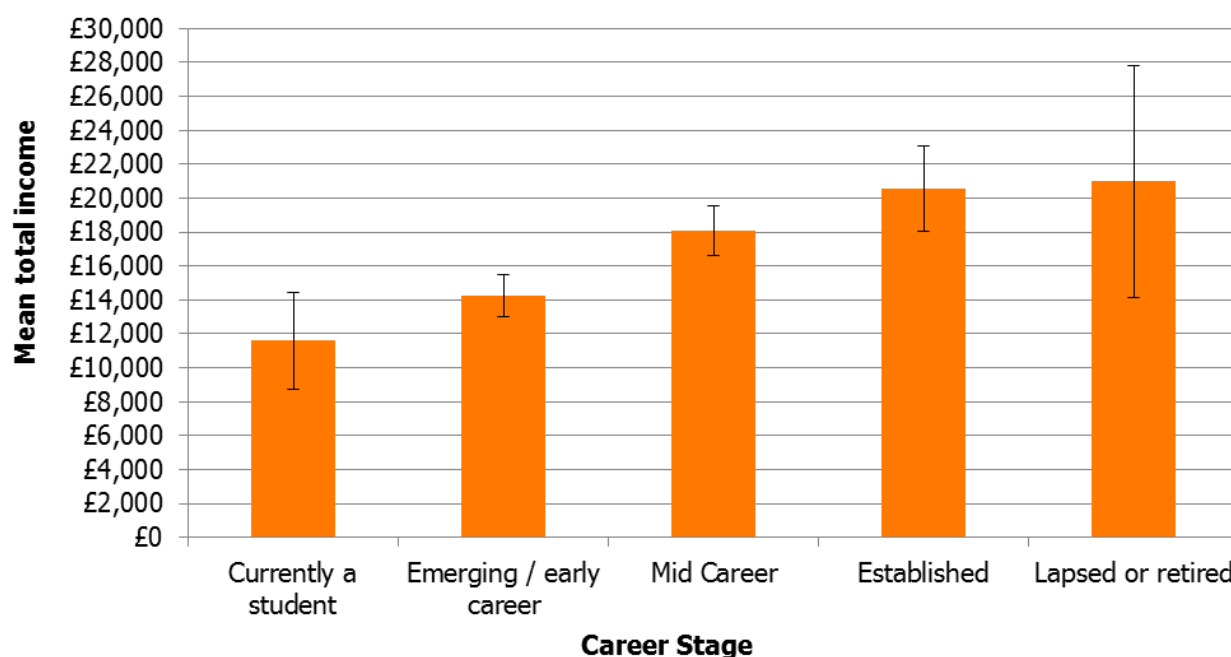


Source: TBR Ref W1/S4 Respondent base 1,607

Note: The error bars show the upper and lower limits of the estimated mean value for the category based on a 95% confidence interval.

Our analysis also shows, in Figure 8, that the average total income of artists increases across career stages, with those defining themselves as mid-career or established earning significantly more than those who are currently students or early career. Of course, not all artists pass through these career stages in a way which is as linear as the stages suggest, but nonetheless, the survey has found that as artists become more established, their incomes increase. The group with the highest average income are artists who classify themselves as lapsed or retired. As one might assume that artform income makes up a smaller proportion of this group's total income, therefore further analysis to differentiate the types of income here would be beneficial (e.g. non-artform income, state pension payments, other financial support).

Figure 8: Average total income of artists by career stage



Source: TBR Ref W1/S4 Respondent base 1,572

Note: The error bars show the upper and lower limits of the estimated mean value for the category based on a 95% confidence interval.

Significant differences in total average incomes are apparent when considering the background of artists. Artists with at least one parent who went to university earn more on average than those for whom neither parent went to university (Table 2). Artists who went to a fee-paying school earned a higher average income than those who went to state school (

Table 3).

Table 2: Average total income by parents' education status

Status	Average annual total income
Neither parent went to university	£15,750
At least one parent went to university	£17,042

Source: TBR Ref W1/S4 Respondent base: 1,684

Table 3: Average total income by artists' education background

Status	Average annual total income
State school	£15,516

Fee paying school

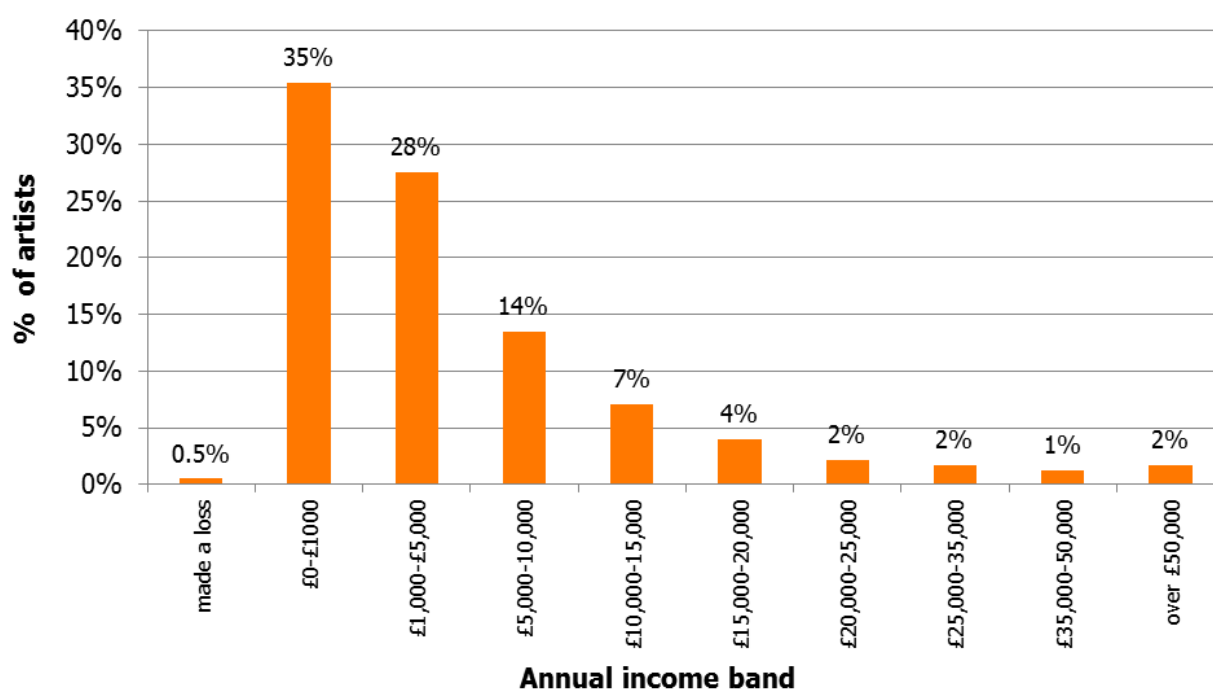
£17,970

Source: TBR Ref W1/S4 Respondent base: 1,475

3.2 Art practice income

Across the whole sample, the mean annual income from art practice is £6,020 whilst the median income from art practice is just £2,000. Figure 9 presents an analysis of the distribution of art income by income band. It shows that 36% of artists earned less than £1,000 from their art practice in 2015 and over two-thirds of visual artists earned just £5,000 or less annually from their art, whilst only 2% earned more than £50,000.

Figure 9: Range of art practice annual income



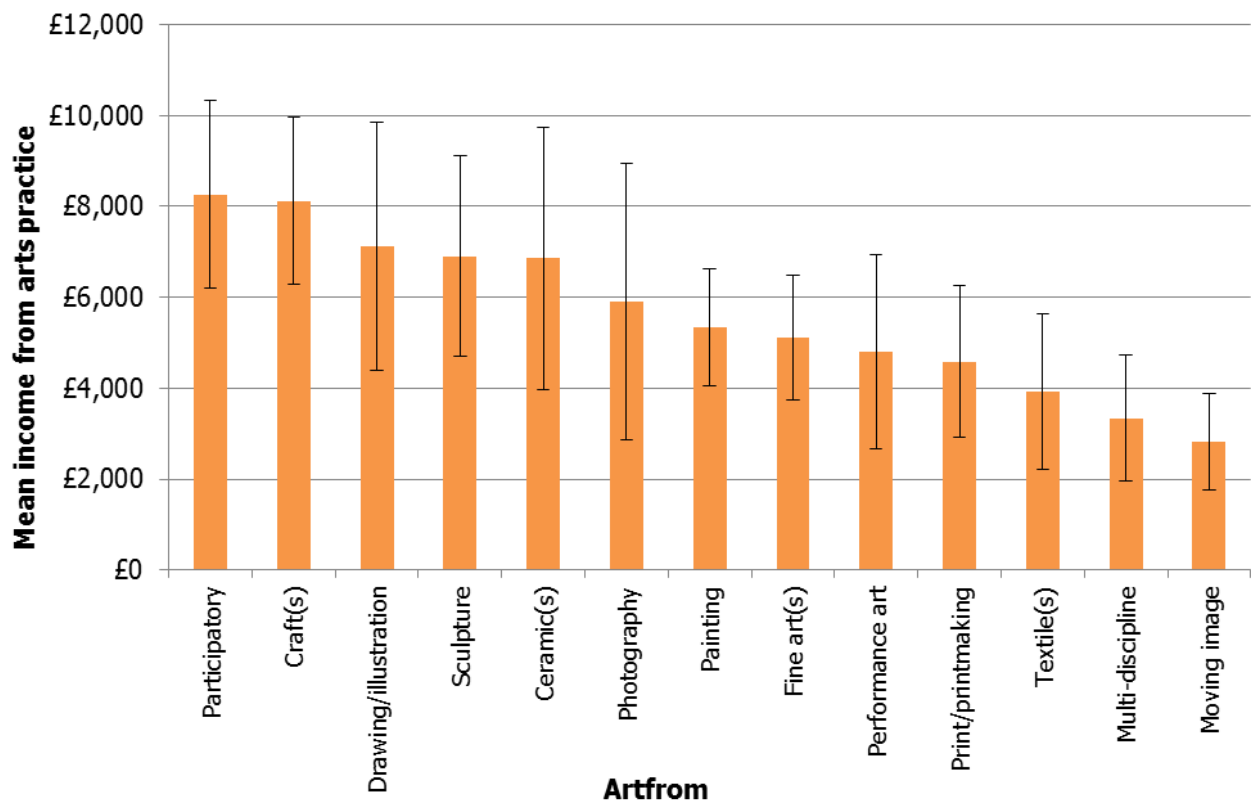
Source: TBR Ref W1/S3. Respondent base 1,786

The survey also provides the opportunity to investigate the level of income from art practice achieved by artists across different sub artforms. The results are set out in Figure 10 and show that there is a notable difference in the level of art income across the artforms, with participatory/community/socially engaged achieving the highest mean average level of art income in 2015 (£8,250) and crafts (£8,120) the second highest. At the other end of the range, artists in the moving image sub artform achieved the lowest art income in 2015 (£2,820).

When these results are tested for statistical significance, the following differences emerge:

- Art practice income for participatory/community/socially engaged is significantly higher than for photography, sculpture, textile(s) fine art(s), moving image, multi-discipline and painting.
- Art practice income from practice for those working in craft(s) is significantly more than for fine art(s), multi-discipline and moving image.

Figure 10: Average incomes by sub artform



Source: TBR ref W1/S5 Respondent base 1,725

Note: The error bars show the upper and lower limits of the estimated mean value for the category based on a 95% confidence interval.

3.2.1 Sources of art practice income

The survey presented artists with a list of income sources and asked, firstly, to identify all the sources that they earned income from in 2015.

Table 4 displays the percentage of artists who received any income from each source (and sorted by these percentages) as well as the percentage of artists that rated each source in their top three. It indicates that almost half of artists (47%) received income from private sales and that this was the most important source, in terms of the number of artists that received income from it. The next most frequently cited source of income behind private sales was private commissions (33% of artists) and fees earned from participatory practice (24%).

Looking at the main sources of income from their art practice, private sales stand out as being the most frequent with almost half of artists reporting this as a source of income and 30% as one of their top three most important sources of income.

Table 4: Artists' income sources in 2015

Sources of income	% of artists – who earned from source in 2015	% of artists top 3 sources of income in 2015
Private sales	47%	30%
Private commissions	33%	11%
Fees earned from participatory practice (including education projects)	24%	10%
Education/university commissions or work	20%	12%
Local authority or public art commissions or grants	18%	12%
Online and digital activity / sales	17%	5%
Exhibiting fees	14%	4%
Residencies	13%	4%
Sales to intermediaries/dealers	12%	6%
Licencing from copyright (IPR) and copyright royalties	8%	2%
Commissions from charities	4%	2%
Sponsorship and corporate funding	3%	1%
Artist resale right (ARR)	2%	0%
Auction sales	1%	0%
Other grants or agencies	0%	2%

Source: TBR Ref W1/S8. Respondent base: 1,793

Note that the survey did not enquire as to the level of income received from different sources. The analysis is therefore restricted to an assessment of the percentage of artists that identified a particular source as being one that they acquired revenue from in 2015. The initial scoping stage of the study indicated that many artists would not be able to easily or accurately recall income levels by source.

3.2.2 Sources of income by sub artform

As discussed above, across all artists, private sales was most frequently selected as a source of income (selected by 47%).

Table 5 indicates that when broken down by sub artform, private sales was also the most frequently selected source of art income for those practicing fine art(s), painting, craft(s), photography, drawing/illustration, ceramics, multi-discipline and print/printmaking. However, this was not the case for those practicing sculpture, textiles(s), moving image, performance art and participatory/community work.

Table 5: Percentage of artists who earned any income from private sales in 2015

Artform	% who earned from Private sales in 2015	% who earned from private commissions in 2015
Fine art(s)	47%	26%
Painting	67%	34%
Sculpture	0%	28%
Craft(s)	74%	55%
Photography	42%	22%
Drawing/illustration	55%	48%
Ceramic(s)	80%	40%
Textile(s)	0%	36%
Moving image	10%	15%
Other visual art	0%	0%
Performance art	15%	30%
Multi-discipline	44%	21%
Print/printmaking	82%	23%
Participatory/community/socially engaged	13%	11%

TBR ref: W1/S8c. Respondent base 1,801

Note: These figures have not been tested for statistical significance due to small sample sizes and should therefore be read as **indicative only**.

For those artforms which do not state private sales to be the most frequently identified source of art income, we have investigated the alternative sources. The following findings emerge:

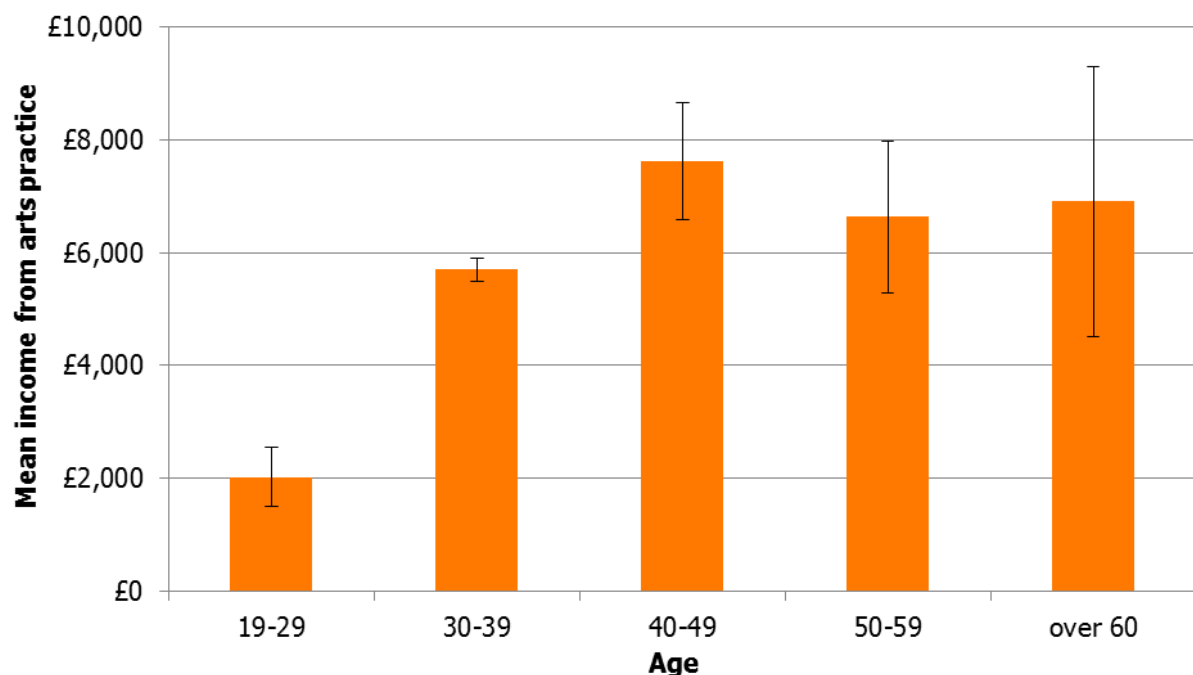
- For sculptors, income sources appear to vary: the most frequently selected was private commissions (28%), followed by education/university commissions (22%).
- Of artists working in textile(s), the most common sources of income were private commissions (36%) and fees from participatory practice (31%).
- For moving image, the most common source was exhibiting fees (34%), followed by education/university commissions (32%) and local authority or public art commissions or grants (31%).
- Artists working in participatory/community/socially engaged work earned most income from fees from participatory practices (72%), local authority public art commissions (59%) and education/university commissions (46%).

3.2.3 Art practice incomes by demographics

In this section we investigate any significant differences between art practice income by four demographic characteristics: age, gender, disability and career stage. The statistically significant findings are as follows:

- Figure 11 indicates that artists in the 19-29 age group earn less on average from their practice (£2,020) than all other age groups. The average income from practice was significantly lower for the 30-39 age group (£5,698) compared to the 40-49 age group (£7,620). There were no other significant differences between age groups.
-
- Figure 12 indicates that men earn significantly more on average from their practice (£7,780) than women (£5,370). Although it should be noted that this is also the case across the UK workforce⁸.
-
- Figure 13 shows that disabled artists earn less (£3,580) than artists without a disability (£6,230).
- Figure 14 indicates that early career artists (£3,160) earn significantly less from their practice than mid-career artists (£7,610). Artists who are currently students earn significantly less (£1,480) than those who are mid-career (£7,610) or established (£13,300).

Figure 11: Average art practice annual income by artist age in 2015

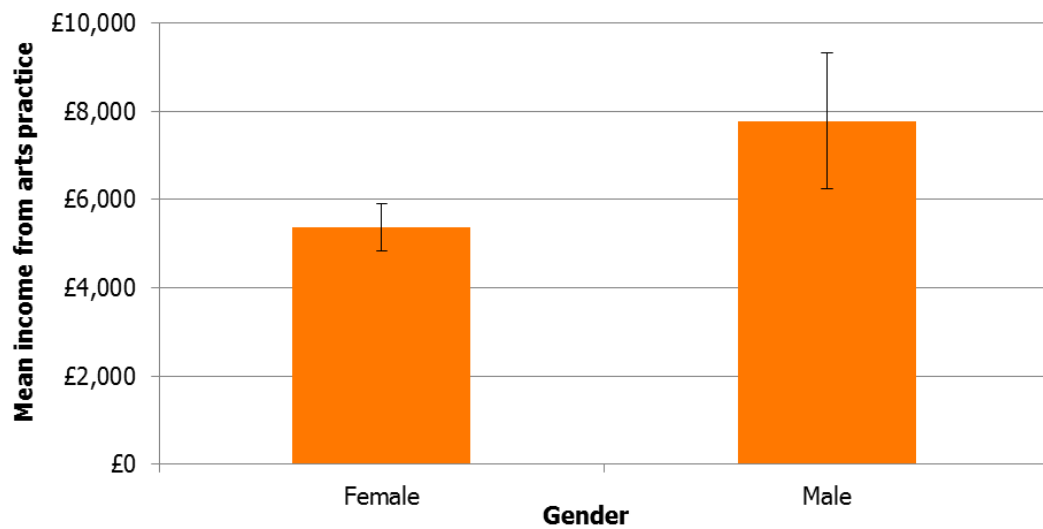


Source: TBR Ref W1/S5 Respondent base 1,765

Note: The error bars show the upper and lower limits of the estimated mean value for the category based on a 95% confidence interval.

⁸ ONS (2015) Annual Survey of Hours and Earnings: 2015 Provisional Results

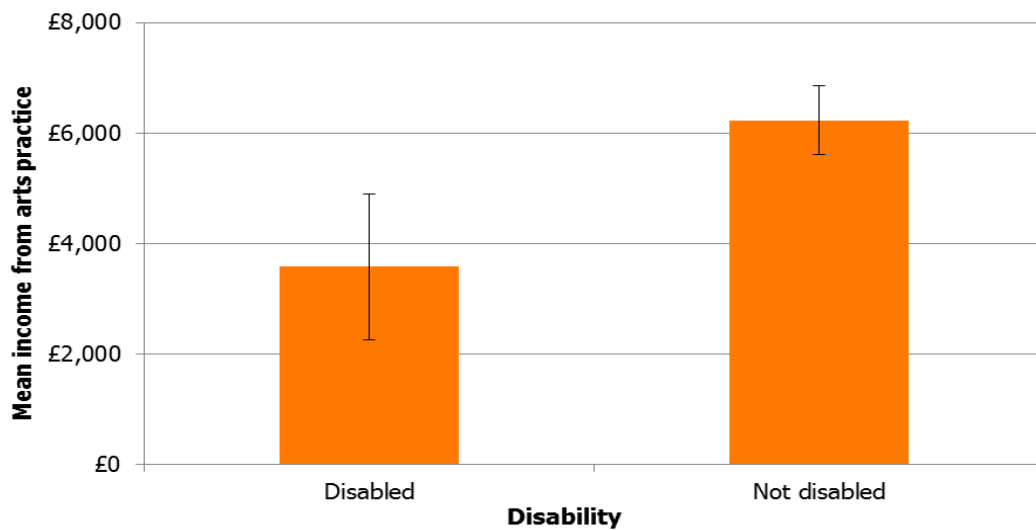
Figure 12: Average art practice income by artist gender in 2015



Source: TBR Ref W1/S5 Respondent base 1,845

Note: The error bars show the upper and lower limits of the estimated mean value for the category based on a 95% confidence interval.

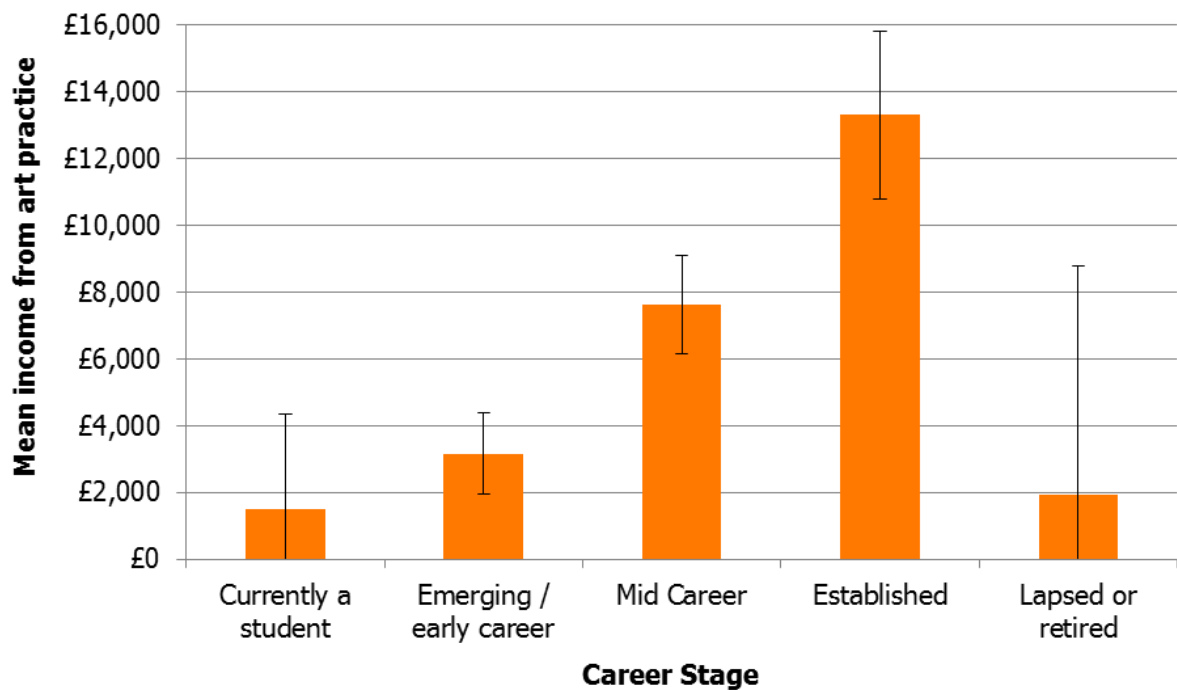
Figure 13: Average art practice income of artists who have a disability in 2015



Source: TBR Ref W1/S5 Respondent base 1,784

Note: The error bars show the upper and lower limits of the estimated mean value for the category based on a 95% confidence interval.

Figure 14: Average income from art practice, by career stage in 2015



Source: TBR Ref W1/S5 Respondent base 1,747

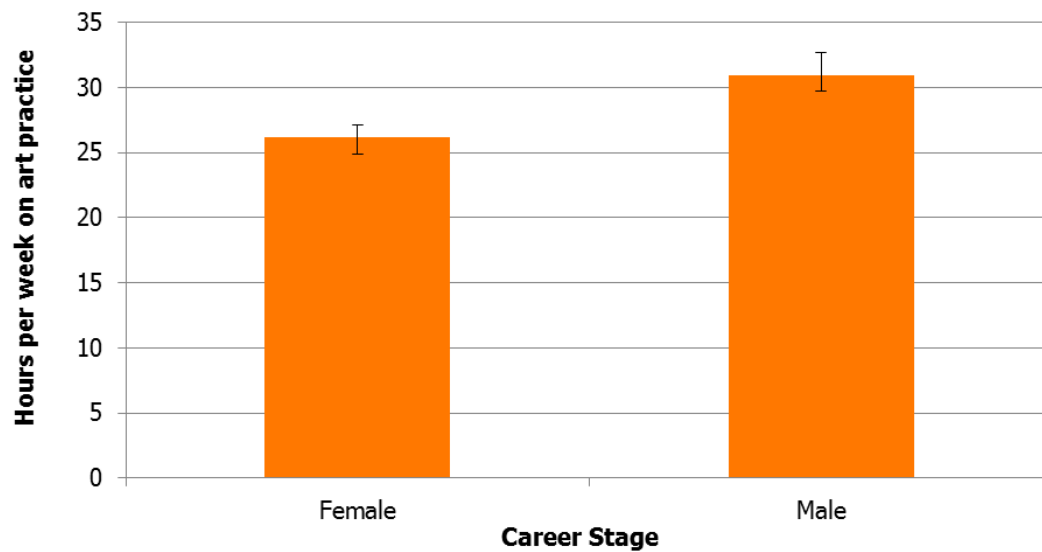
Note: The error bars show the upper and lower limits of the estimated mean value for the category based on a 95% confidence interval.

3.3 Time to practice art and the relationship to incomes

Later in this section we will see that the majority of artists (79%) report that they do not have enough income to be able to spend as much time on their art as they'd like (Figure 19) and that their art practice does not generate enough income to live on without earnings or financial support from other sources (Figure 20). We will first look at how these experiences vary across different groups and demographics. The statistically significant findings that emerge from this analysis are summarised as follows:

- Figure 15 shows that male artists spend on average 31 hours per week on their practice, significantly more than female artists who spend on average 26.2 hours.
- Figure 16 illustrates that older artists, in the 50-59 and over 60 age groups, spend significantly more time on their practice than artists in the three younger age bands. There is no difference between artists in the 19-20, 30-39 and 40-49 groups, or between those age 50-59 and over 60.
- **Note:** The error bars show the upper and lower limits of the estimated mean value for the category based on a 95% confidence interval.
- Figure 17 shows that early career artists spend less time on practice than students, mid-career or established artists. Established artists spend more time than early career, mid-career and lapsed/retired artists.
- Figure 18 indicates that artists with degrees (Bachelors or Postgraduate) spend less time on their practice than artists without degrees. There is no statistical difference in time spent on art between artists with Bachelors and Postgraduate degrees.

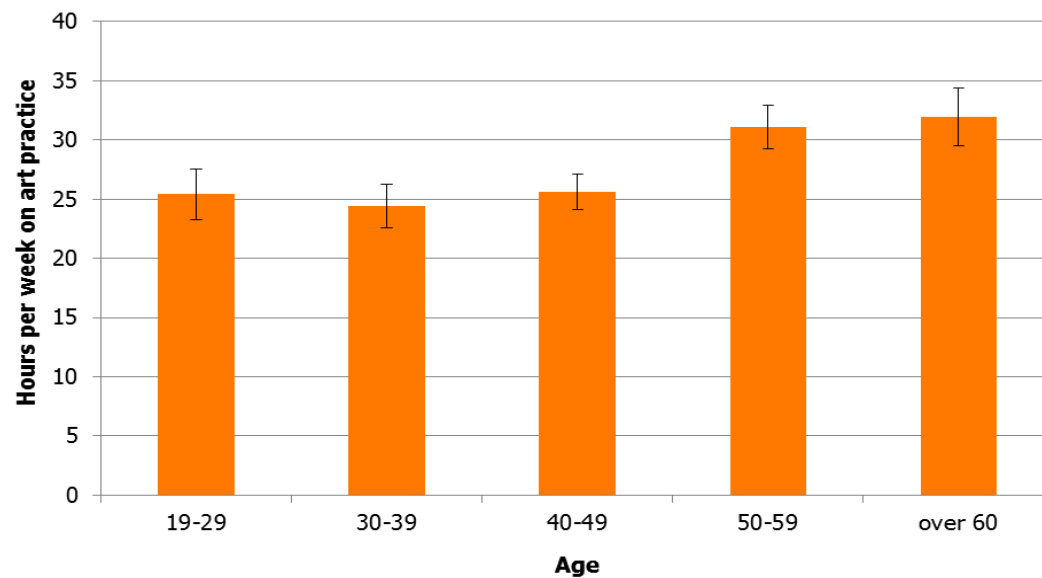
Figure 15: Hours spent per week on practice per week by male and female artists



TBR ref: W1/S9 Respondent base: 1,926

Note: The error bars show the upper and lower limits of the estimated mean value for the category based on a 95% confidence interval.

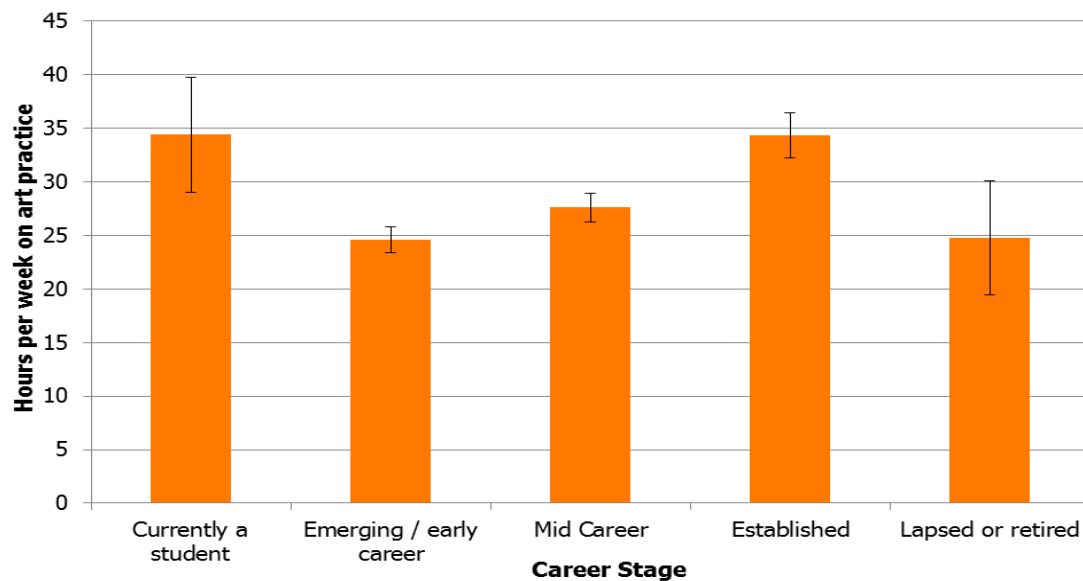
Figure 16: Hours spent on their practice per week by artists of different ages



TBR ref: W1/S9. Respondent base: 1,824

Note: The error bars show the upper and lower limits of the estimated mean value for the category based on a 95% confidence interval.

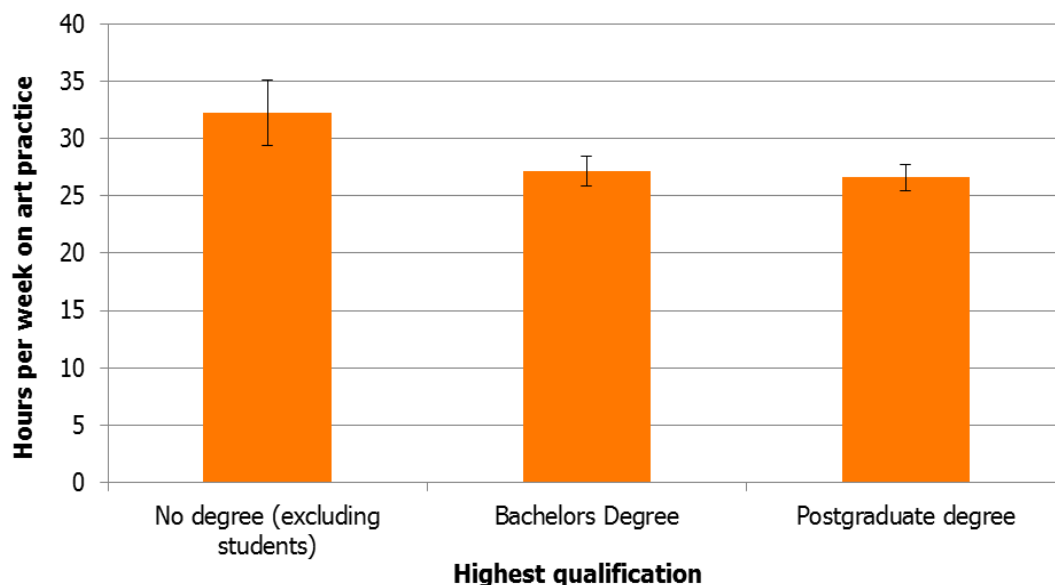
Figure 17: Hours spent on their practice per week by artists of different career stages



TBR ref: W1/S9. Respondent base: 1,943

Note: The error bars show the upper and lower limits of the estimated mean value for the category based on a 95% confidence interval.

Figure 18: Hours spent on their practice per week by artists with different qualification levels



TBR ref: W1/S9. Respondent base: 1,903

Note: The error bars show the upper and lower limits of the estimated mean value for the category based on a 95% confidence interval.

Table 6 sets out an analysis of hours worked on art practice by sub artform. The data, including full results of statistical testing, can be found in the appendix. The analysis tells us that there are some significant differences in time spent by different artforms:

- Those working in textile(s) spend more time on their art practice than those in fine art(s), moving image, performance art and photography.
- Painters spend more time than those practicing moving image.
- Sculptors spend more time than photographers.

Table 6: Average hours spent per week on practice, by sub artform

	Respondent base	Mean hours per week
Textile(s)	70	35.1
Ceramic(s)	72	30.3
Sculpture	163	30.3
Painting	311	30.0
Drawing/illustration	87	28.4
Other visual art	66	27.1
Craft(s)	159	27.0
Fine art(s)	447	26.6
Multi-discipline	57	25.5
Performance art	59	25.2
Print/printmaking	56	24.8
Photography	114	24.8
Participatory/community/socially engaged	54	23.9
Moving image	68	22.6

TBR ref: W1/S9 Respondent base: 1,783

3.3.1 Satisfaction with time spent on art practice

Overall, just one fifth (21%) of artists indicate that they are satisfied that their art practice incomes allow them to spend as much time as they would like on their art practice. Put another way, four out of every five artists are not earning sufficient art income to allow them to spend as much time as they would like in developing their art practice. As well as differences in time spent practicing by different groups, there is some variation in how satisfied artists are with the amount of time they can spend on their practice.

There appears to be a direct correlation between age and being able to spend as much time as the artist would like to on practice, as demonstrated in Table 7. This shows that those aged younger than 49 are significantly less satisfied with the amount of time they can spend on their art than the average, whilst those aged 50 or over are significantly more satisfied.

Table 7: Do art practice incomes allow artists to spend as much time practicing as they would like?

In 2015 did you earn enough from your art practice alone to allow you to spend as much time on it as you would like?	19-29	30-39	40-49	50-59	over 60	All
Yes – I was able to practice as much as I hoped to	8%	15%	19%	25%	39%	21%
No – I was unable to practice as much as I would have liked	92%	85%	81%	75%	61%	79%
Respondent base	244	367	482	404	239	1,875

TBR ref: W1/S7

When artists are asked whether their art income provides them with sufficient income on which to live, we find (as set out in Table 8) that artists in the youngest age group are significantly more likely than the average artist to state that their art practice provides none of their income, whilst artists aged over 50 are significantly less likely to state that their art provides none of their income.

Table 8: Are art practice incomes enough to live on?

Did your art practice in 2015 provide enough income for you to live on?	19-29	30-39	40-49	50-59	over 60	All
Yes, comfortably	1%	3%	3%	4%	4%	3%
Yes, barely	5%	8%	7%	8%	9%	7%
No, but almost	5%	7%	8%	8%	6%	7%
No, definitely not	58%	64%	67%	68%	68%	65%
No, it provides none of my income	32%	18%	14%	13%	12%	17%
Respondent base	259	385	500	426	257	1,976

TBR ref: W1/S7

Table 9 examines whether art incomes provided enough for artists to live on by gender. The results find that there is no statistically significant variation between male and female artists.

Table 9: Are art practice incomes enough to live on (by gender)?

Did your art practice in 2015 provide enough income for you to live on?	Female	Male
Yes, comfortably	3%	4%
Yes, barely	7%	8%
No, but almost	6%	8%
No, definitely not	66%	63%
No, it provides none of my income	17%	17%
Respondent base	1,368	548

TBR ref: W1/S7

Table 10 examines whether art incomes provided enough for artists to live on by ethnicity. Again, the results find that there is no statistically significant variation between BAME artists and white artists.

Table 10: Are art practice incomes enough to live on (by ethnicity)?

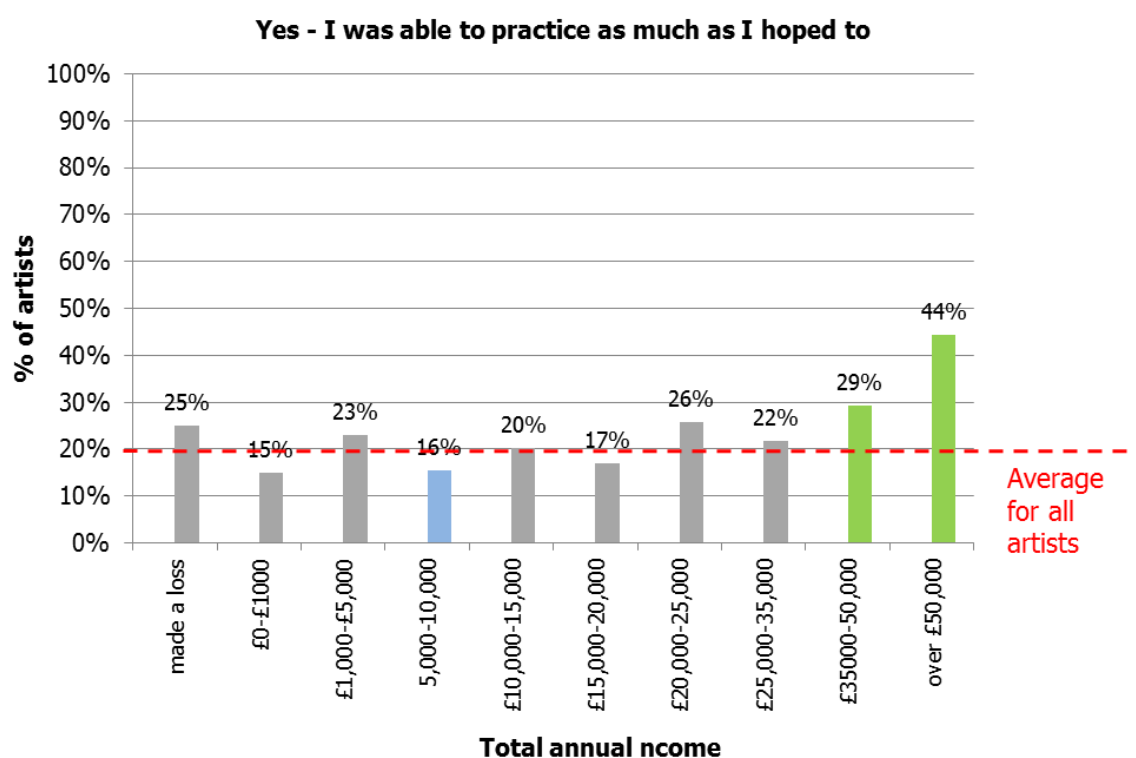
Did your art practice in 2015 provide enough income for you to live on?	BAME	White
Yes, comfortably	5%	3%
Yes, barely	8%	8%
No, but almost	6%	7%
No, definitely not	60%	65%
No, it provides none of my income	21%	17%
Respondent base	126	1,759

TBR ref: W1/S7

The results presented in Figure 19 and Figure 20 support the logical conclusion that artists with lower incomes feel that their earnings from art practice do not allow them to spend as much time on their practice as they would like to, or that these earnings are sufficient to live on without the need for additional jobs.

Across the whole sample, the proportion of artists who said they are able to spend as much time on their practice as they would like was 21%. Figure 19 suggests that artists' who earn between £5-10,000 are significantly less likely to say they were able to practice as much as they would like, whilst those earning above £35,000 annually from their practice are significantly more likely to say that they can / do.

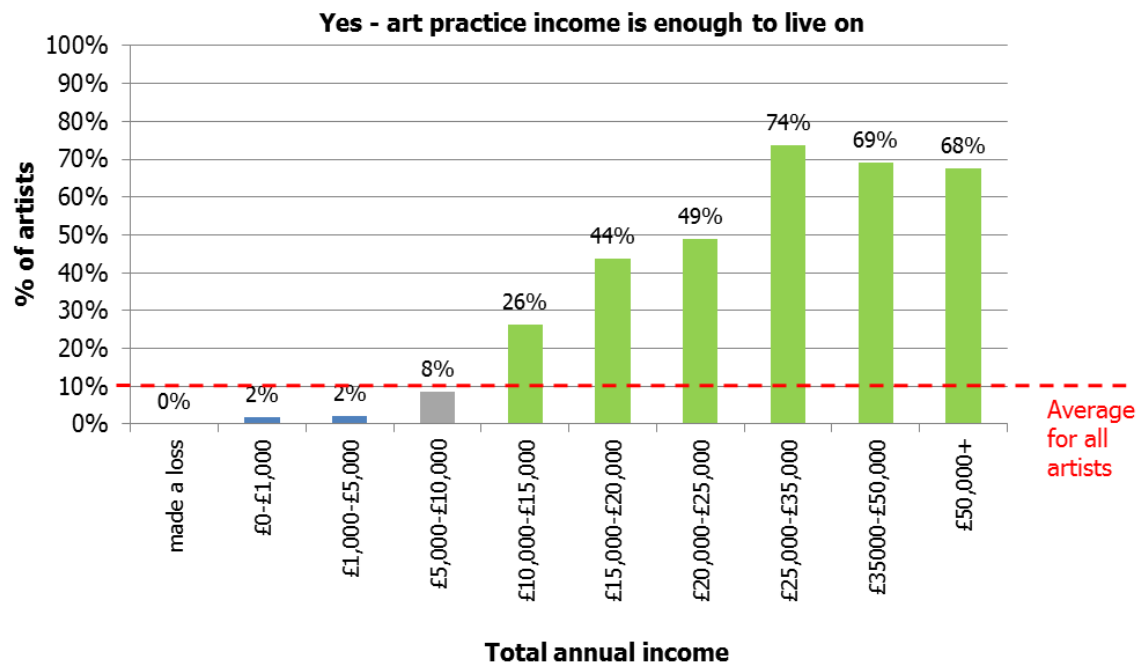
Figure 19: Do art practice incomes allow artists to spend as much time practicing as they would like, by annual total income?



TBR ref: W1/S7 Respondent base 1,622

Whether artists consider they are able to live on the income from their art practice is of course influenced by the amount they earn from their practice. Figure 20 indicates that artists earning less than £5,000 were significantly less likely (than the average artist) to say that their art income was enough to live on, whilst those earning more than £10,000 were significantly more likely to agree that their art income was enough to live on.

Figure 20: Are art practice incomes enough to live on, by total annual income?



TBR ref: W1/S7 Respondent base 1,896

3.4 Expenses

Many artists are self-employed and need to make regular outlays to sustain their practice. Table 11 shows that most artists (80%) regularly spend money on materials and consumables for their practice, spending an average of £30 per month. In addition, 59% of artists indicate that they incur travel and accommodation expenses, 58% on subscriptions and memberships and 54% on research resources.

Table 11: Percentage of artists who pay expenses, and average amount spent monthly (average of those who spend anything)

Expenses (cost per month)	Percentage	Mean	Median
Materials and consumables	80%	£30	£4
Travel/accommodation	59%	£19	£5
Subscriptions/memberships	58%	£9	£4
Research resources	54%	£9	£3
Promotion/marketing	46%	£13	£3
Rent of studio or work space	44%	£57	£13
Major items of equipment	36%	£12	£3
Other expenses	36%	£22	£5
Child minding	4%	£33	£8

BR ref: W1/S20 Respondent base 1,926

When the data on expenses is analysed by gender as set out in Table 12, we see that a significantly greater proportion of female artists incur costs for materials and consumables (83%) than male artists (78%). On the other hand, a greater proportion of men than women regularly face costs relating to major items of equipment (40% compared to 35% for female artists) and rent of studio or work space (49% compared to 42%).

Table 12: Proportion of artists who incur types of expenses, by gender

Expenses incurred	Female	Male	Total
Materials and consumables	83%	78%	80%
Major items of equipment	35%	40%	36%
Subscriptions/memberships	60%	54%	58%
Research resources e.g. books	55%	52%	54%
Rent of studio or work space	42%	49%	44%
Promotion / marketing	48%	43%	46%
Child minding costs (related to your art practice)	5%	3%	4%
Travel/accommodation	60%	61%	59%
Respondent base	1,374	552	1,926

TBR ref: W1/S20

When we examine this issue by career stage, Table 13 indicates that more mid-career artists face expenses than artists at other career stages, across almost all types of expenses. Students are significantly less likely to incur costs associated with subscriptions and memberships, or renting a studio or workspace.

Table 13: Proportion of artists who incur types of expense, by career stage

% of respondents that report expense	Currently a student	Emerging / early career	Mid Career	Established	Lapsed or retired	Total
Materials and consumables	75%	82%	85%	78%	76%	80%
Major items of equipment	33%	39%	37%	36%	31%	36%
Subscriptions/memberships	35%	56%	64%	63%	55%	58%
Research resources e.g. books	49%	56%	59%	49%	45%	54%
Rent of studio or work space	21%	45%	51%	43%	12%	44%
Promotion / marketing	35%	45%	51%	49%	29%	46%
Child minding costs (related to your art practice)	2%	2%	8%	4%	2%	4%
Travel/accommodation	61%	61%	64%	61%	26%	59%
Respondent base	57	794	597	323	42	1,813

TBR ref: W1/S20

Table 14 indicates that, while there is little significant difference between the types of cost incurred by artists (other than the obvious direct costs associated with caring) that carers are far less likely to rent studio or work space.

Table 14: Proportion of artists who incur types of expense, by caring responsibilities

Expenses	Carer	Children	No children	Total
Materials and consumables	81%	81%	82%	80%
Major items of equipment	47%	37%	37%	36%
Subscriptions/memberships	69%	58%	59%	58%
Research resources e.g. books	42%	53%	56%	54%
Rent of studio or work space	25%	42%	46%	44%
Promotion / marketing	42%	47%	46%	46%
Child minding costs (related to your art practice)	6%	15%	0%	4%
Travel/accommodation	50%	58%	62%	59%
Respondent base	36	556	1343	1,813

TBR ref: W1/S20

Lastly, when we investigate these data by sub artform, we find a number of interesting patterns which inform us of the types of expenses more likely to be incurred by artists depending on their discipline (Table 15).

Table 15: Proportion of artists who incur types of expense, by artform

Expenses	Ceramic(s)	Craft(s)	Drawing/illustration	Fine art(s)	Moving image	Multi-discipline	Painting	Participatory/c community	Performance art	Photography	Print/printmaking	Sculpture	Textile(s)	Other visual art	Total
Materials and consumables	79%	84%	80%	86%	72%	82%	86%	74%	75%	70%	84%	82%	84%	88%	82%
Major items of equipment	31%	36%	39%	35%	56%	33%	28%	26%	32%	43%	36%	48%	36%	42%	36%
Subscriptions / memberships	59%	62%	50%	59%	51%	67%	53%	57%	52%	55%	70%	61%	66%	73%	59%
Research resources e.g. books	36%	48%	52%	59%	62%	61%	46%	57%	72%	59%	46%	51%	49%	73%	54%
Rent of studio or work space	36%	36%	35%	50%	46%	51%	50%	43%	40%	25%	32%	54%	33%	58%	45%
Promotion / marketing	51%	54%	43%	42%	29%	53%	55%	31%	48%	42%	48%	44%	46%	55%	46%
Child minding costs (related to your art practice)	4%	3%	0%	3%	7%	2%	4%	2%	12%	6%	5%	4%	4%	9%	4%
Travel / accommodation	56%	52%	43%	64%	75%	68%	53%	65%	68%	59%	50%	66%	56%	79%	60%
Respondent base	75	159	88	454	68	57	312	54	60	116	56	166	70	66	1,801

TBR ref: W1/S20

The following key findings are drawn from Table 15:

- Ceramicists are less likely to incur expenses related to research (36% cf. 54% for all artists)
- Those practising crafts are less likely to rent a studio or workspace (36% cf. 45%) and less likely to incur costs of travel/accommodation (52% cf. 60%).
- Those artists practicing drawing/illustration are less likely to incur expenses related to travel/accommodation (43% cf. 60%).
- Fine artists are more likely to incur costs for research resources (59% cf. 54%) and also renting a studio or workspace (50% c.f. 45%)
- For artists practicing moving image, they are less likely to incur costs for materials/consumables (72% cf. 82%) and promoting/marketing (29% cf. 46%) but are more likely to incur costs for major items of equipment (56% cf. 36%) and travel/accommodation (75% cf. 60%).
- Artists practicing multi-disciplinary art follow the pattern of the artists' workforce overall, when it comes to expenses as do those who practice print making and textiles.
- Painters are less likely to incur costs associated with major items of equipment (28% cf. 36%), research resources (46% cf. 54%) and travel/accommodation (53% cf. 60%). They are more likely to face costs of promotion/marketing (55% cf. 46%).
- Participatory/community artists are less likely than average to incur expenses for promotion/marketing (31% cf. 46%).
- Performance artists are more likely to face expenses for research resources (72% cf. 54%) and child-minding (12% cf. 4%).
- Photographers are less likely to incur costs of materials/consumables (70% c.f. 82%) and renting of a studio or workspace (25% cf. 45%).
- Artists practicing sculpture are more likely to incur costs for major items of equipment (48% cf. 36%) and renting of a studio or workspace (54% cf. 45%).

4. Factors influencing artists' careers

This section highlights the factors that motivate and enable artists to develop and progress their careers as well as the barriers and challenges that prevent them from reaching their potential. Previous evidence suggested that the most important factors to advance a career as an artist include: hard work and persistence; self-motivation; talent; critical timing; and training.

The key factors which our surveyed artists considered to be important in enabling them to develop, continue or progress their practice were: having the opportunity to exhibit, perform or publish at a critical time (48%); support from family/friends/peers (43%); and artists' talent (34%).

The key motivating factors emerging across visual artists generally are: artistic fulfilment (70%); personal wellbeing or enjoyment (38%); and financial remuneration (36%). This chapter comments on statistically significant differences in the survey results when presented across different artist subgroups and identifies that:

- Artistic fulfilment was the most frequently selected factor across all age groups, but was most important for the 50-59 group (75%) and less important for the youngest artists (60%).
- Personal wellbeing or enjoyment was considered more important by disabled artists (46%) than non-disabled artists (37%). Out of all the artforms, artists practicing ceramics (55%) or crafts (46%) were more likely to select this factor.
- Whilst financial remuneration was considered the second most important factor for those aged 40-59 (40%) it was less important for the 19-29 year old group (21%).

As part of the research, artists were asked what art achievement(s) they felt were needed to be defined as an established artist. The most important factors identified were:

- Being able to spend majority of time on artistic work (19%).
- Achieving their first big professional engagement/show/exhibition as an individual (18%).
- Earning first income from art practice (11%).

Existing evidence identified that barriers to artists continuing a successful career included lack of work opportunities, lack of financial return, lack of time to spend on art, and the cost of materials, equipment and studio space. Research has shown that the biggest challenges are reported to be a lack of financial return (80%), and a lack of time to practice their art (62%). More than half of artists also reported lack of access to funding or financial support as a barrier.

Within the artform subgroups:

- Whilst lack of financial return is not the most important motivating or enabling factor, the main barriers artists face when continuing and developing a career are financial related. The economic challenges artists face may deter some from pursuing a career as an artist.
- Lack of time was identified as a bigger barrier for younger artists aged 19-29 and 30-39, yet decreasing in importance as artists get older. Almost three-quarters of artists were not able to spend as much time on their practice as they would like (due to additional jobs and other responsibilities).

In summary, the data shows that artists' careers are challenged by a number of factors, fairly consistently across subgroups. Despite these barriers making it difficult for artists to earn a living from their practice alone, they are not deterred, and 94% plan to continue working as an artist.

The survey data can be used to identify a large number of 'subsets' of artists within the overall population. This allows for the demographic, livelihood and career characteristics of artists within particular groups to be studied in-depth and compared with other groups.

This section investigates two specific groups of artists - those from different social backgrounds (as indicated by the education level of their parents), and those artists who indicated that they are considering ending their career as an artist in the near future (we have termed this group 'likely to cease').

For artists whose parents went to University, we find the following key differences with those whose parents did not, and to artists as a whole:

- They have higher mean average total incomes, earning £16,235 per year compared to £15,750 for artists whose parents did not go to University.
- They show a higher proportion of artists earning £15,000 per year or more than artists as a whole, and (statistically) significantly more in the £15,000-£20,000 bracket (20% of these group) than artists as a whole (16%).
- Significantly more artists with degree-educated parents work in additional jobs (77% of this group), and significantly fewer of those whose parents were not degree educated worked in additional jobs (63%), compared to artists as whole (68%).
- Significantly more artists whose parents were degree educated had undertaken unpaid work experience (9% of this group) compared to the second group (5%) and all artists (6%).

The analysis suggests that personal and family wealth facilitates unpaid work experience across the board. Of all artists who had unpaid work experience or an internship to develop their career, the top means of supporting themselves were personal savings, their partners' incomes, and support from family and friends.

The full survey analysis shows that 94% of artists think they will continue in their career as an artist in the short term. We have looked in more detail at the remaining 6% - those that are 'likely to cease' – and we find that the most important reason for planning to cease is due to financial pressures.

However, when we compare the responses of this group to questions about barriers to developing their art practice against responses for all artists, we see a significantly higher proportion of 'likely to cease' artists identify with the following factors: 'difficult access for artists with a disability', 'lack of access to funding or other financial support', and 'lack of time for art practice due to other pressures and responsibilities'.

This demonstrates that whilst financial pressures are a driver of art practice cessation, there are complex issues which drive the decision. Interestingly, almost a quarter (23%) cite 'lack of networks' as being a driver of their decision, which could be considered a second driver related to location, alongside 'lack of opportunities in my current location'.

In this section we explore the data to address research question two: to understand how various factors enable or inhibit artists in progressing their careers and achieving their potential. This section also includes findings that address research question one: The challenges and barriers faced by visual artists that prevent them from realising their full potential, and how these are experienced differently by different demographics and amongst different sub artforms.

Defining the concept of 'fulfilment' and 'full potential' has been a topic of discussion during focus groups and steering group meetings throughout the project. Although a contentious phrase at times, broadly speaking when telling us how they interpret fulfilling their potential artists felt it meant being able to devote time to their work, maintain their practice and to have sufficient time and resources to create.

We first consider the findings for the overall sample of artists, before breaking down by sub artform and then by different demographic characteristics.

4.1 Overview of motivating and enabling factors

Our background research and scoping discussions with the Steering Group made it clear that there were several motivations which drive visual artists to pursue, develop and continue their career. To investigate which motivating factors were viewed as important by visual artists our survey asked artists to rank their top three motivations and state their single most important factor, from a selection provided.

Table 16 below is ordered by the percentage of artists selecting each factor as their top motivator. It is interesting that there are some differences in order between factors considered to be top one and those falling within top three motivations.

The factor considered to be the most important motivation for continuing to pursue a career as an artist was artistic fulfilment. This was the case across all ages, genders, disabled and non-disabled artists, followed, in most cases, by personal well-being or enjoyment, then financial remuneration.

Looking at the motivating factors artists selected as the top three most important (*artistic fulfilment, personal well-being or enjoyment, financial remuneration*). These were closely followed by *engaging with other artists* (31%) and *sharing work with the public* (29%). Interestingly, whilst a third of artists include these two factors in their top three most important, only 5% of artists stated it was the top motivating factor.

Table 16: Most important motivating factors for continuing career as artist

Motivating factor	% artists naming as top motivator	% artists naming in top three motivators
Artistic fulfilment	48%	70%
Personal well-being or enjoyment	13%	38%
Financial remuneration	7%	36%
Raising awareness of specific issues (e.g. social, political)	5%	18%
Professional development	5%	22%
Raising the profile of my work	5%	23%
Sharing my work with the public	5%	29%
Engaging with other artists/collaborators/participants	5%	31%
Building my reputation	4%	18%
Gaining critical feedback from peers	1%	7%
For charity	0%	2%

TBR ref: W1/S16&17. Respondent base: 1,976

We have also investigated how artists have been able to develop and sustain their careers. We asked artists to identify important enabling factors which they believe have helped them develop, continue and sustain their art practice. Our survey suggests that being able to find and take opportunities, having strong social and peer support, and having talent are the most important factors for artists. Table 17

indicates that almost half of artists considered *the opportunity to exhibit, perform or publish at a critical time* to be an important factor in developing, continuing and sustaining their career. The second most frequently selected factor was *support and encouragement from family/friends/peers*, followed by *my talent*.

Table 17: Factors important in developing, continuing and sustaining art practice

What were the most important factors in developing, continuing and sustaining your art practice	% of artists stating this as a factor
The opportunity to exhibit, perform or publish at a critical time	48%
Support and encouragement from family/friends/peers	43%
My talent	34%
Recognition by peers	29%
My general education	18%
Financial assistance at a critical time in my career	15%
Finding a market niche	15%
Support and encouragement from an arts centre	14%
Support and encouragement from a teacher/mentor	13%
Support and encouragement from an agent or dealer	10%
A 'lucky' break	10%
Support and encouragement from a union or professional body	5%

TBR ref: W1/S13. Respondent base: 2,007

Having investigated how artists' developed their careers, the research went on to explore the events and circumstances which led to artists feeling that they had become established in their practice.

Table 18 shows that the most important factor in artists considering themselves to be established is *being able to spend majority of my time on artistic work*, closely followed by achieving their *first big professional engagement/show/exhibition as an individual* and *earning first income from art practice*.

Table 18: Achievements or events contributing to feeling established as an artist

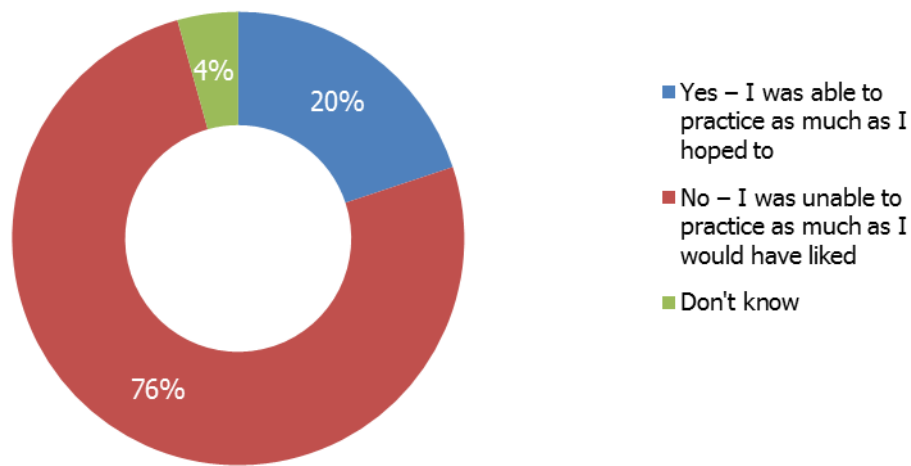
Achievements or events	% artists selecting in top 3	% artists selection as top
Being able to spend majority of my time on artistic work	43%	19%
First big professional engagement/show/exhibition as an individual	40%	18%
Earning first income from art practice (e.g. from first sale, or first fees, etc)	37%	11%
Received industry/peer or public recognition	35%	10%
First big professional engagement/show / exhibition as part of a group	32%	11%
Completion of arts training course / qualification	23%	8%
When I was awarded my first commission	21%	6%
When I was approached to deliver education or participatory work	17%	3%
First residency	16%	4%
Cannot identify a single event	8%	5%

TBR ref: W1/S11. Respondent base: 1,952

Given that spending the majority of time on artistic work is important to artists it is useful to consider whether artists are able achieve this goal. Thus we have investigated the extent to which artists can spend the majority of time on their art practice and the barriers and challenges which may limit their ability to do so.

To begin to understand what can limit artists being able to spend the majority of their time on their artistic work, we asked whether their earnings were sufficient to enable them to spend as much time on their practice as they would have liked during 2015. Almost three-quarters of artists said they were not able to spend as much time on their practice as much as they would have liked, giving an indication of unfulfilled potential (Figure 21).

Figure 21: In 2015, did art practice incomes allow individual artists to spend as much time practicing as they would like?



TBR ref: W1/S7. Respondent base: 1,960

Not only did the majority of artists state that they could not earn enough from their practice to spend as much time on their art as they would like, the vast majority also felt they could not earn enough from their art practice alone to live on. Almost 90% of artists felt this was the case as shown in Table 19 below.

Table 19: Are art practice incomes enough to live on?

Did your art practice in 2015 provide enough income for you to live on without needing an additional job, your partner's income, or other financial support?	% of artists
Yes, comfortably	3%
Yes, barely	7%
No, but almost	7%
No, definitely not	65%
No, it provides none of my income	17%

TBR ref: W1/S7. Respondent base: 1,976

With only 10% of artists reporting that their art practice provides enough income for them to live on, the majority make up their income through other means – primarily from additional jobs, support from partners, and benefits.

Details of artists' additional jobs and non-artform practice incomes are discussed later in this report. A key headline in relation to Table 19 is that more than two thirds of artists (68%) reported having at least one additional job in 2015. Linking back to Figure 21, we can infer that it's likely that the need

to seek other sources of income and take additional jobs is a contributing factor to artists not being able to spend as much time on their practice as they would like.

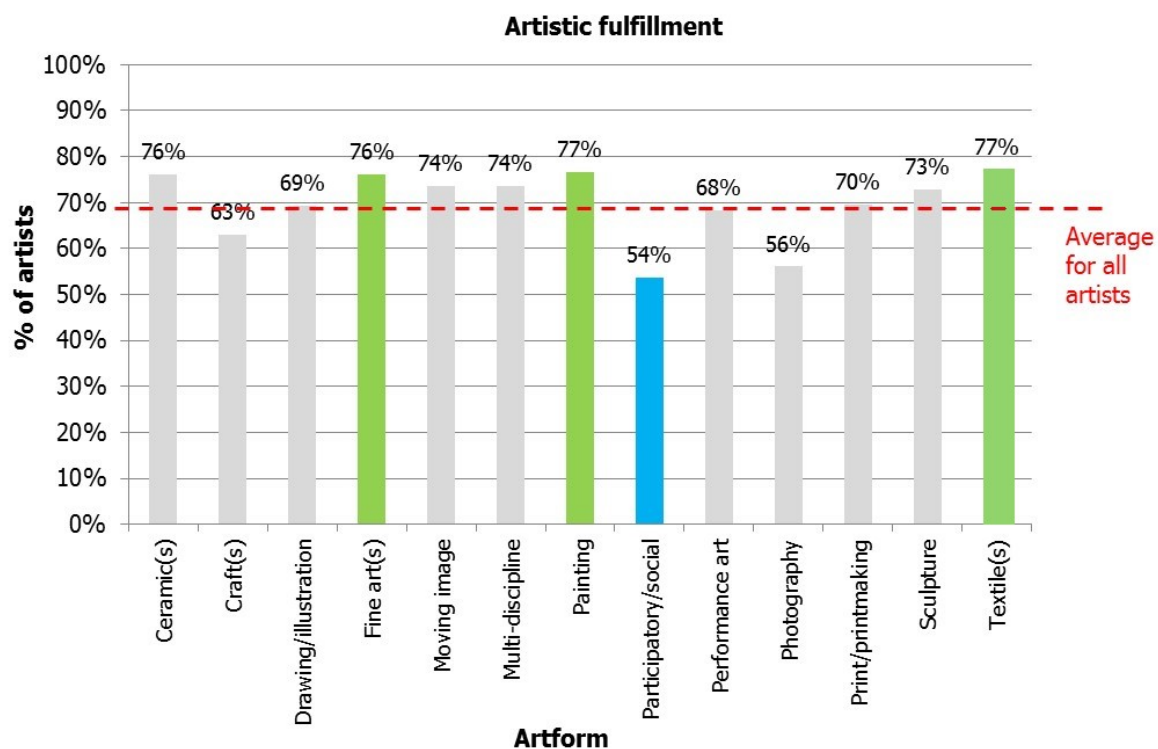
4.2 Motivating and enabling factors across art forms

This section explores differences between artforms. These artforms were self-defined by artists who completed the survey. Artists were invited to state their artform in their own words, and these were subsequently categorised into the categories used in this report.

Statistically significant differences between different artforms emerged when looking at artists' motivating factors. This section explores the differences in motivations across artists' primary sub artform by focussing on the top three motivating factors identified by artists as a whole. Comprehensive data tables on all motivating factors across sub artforms are presented in the appendix.

Figure 22 shows that *Artistic fulfilment*, the top factor overall, was the most commonly selected factor across all sub artforms except participatory/community/socially engaged (who selected '*engaging with others*' most frequently). It was selected by significantly more artists practicing fine art(s), painting and textiles than overall.

Figure 22: Proportion of artists selecting artistic fulfilment as one of their top three motivating factors

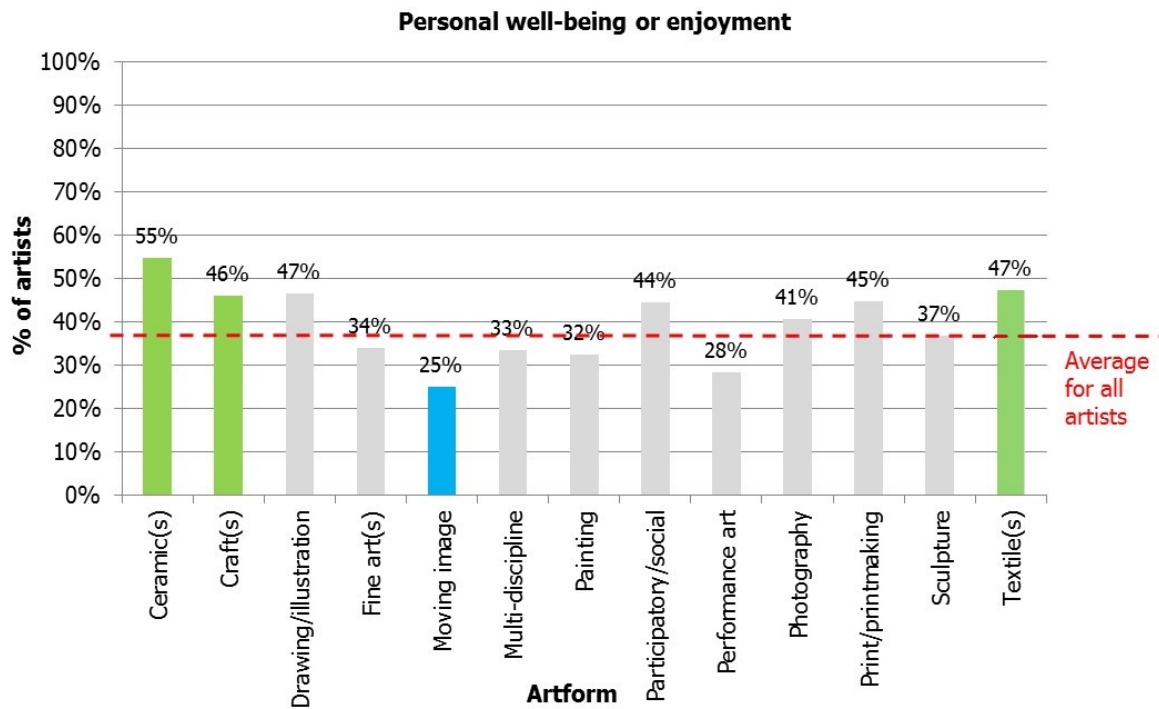


TBR ref: W1/S16. Respondent base: 1,801

Earlier analysis (Table 16) showed that *Personal wellbeing or enjoyment* was selected as one of the top three factors by 37% of artists overall.

Figure 23 shows that, across artforms, this varied between 25% and 55% of artists across the different sub artforms. Significantly more artists practicing ceramics (55%) selected this factor. In contrast significantly fewer artists practicing moving image selected it as a top three motivating factor (25%).

Figure 23: Proportion of artists selecting personal well-being or enjoyment as one of their top three motivating factors

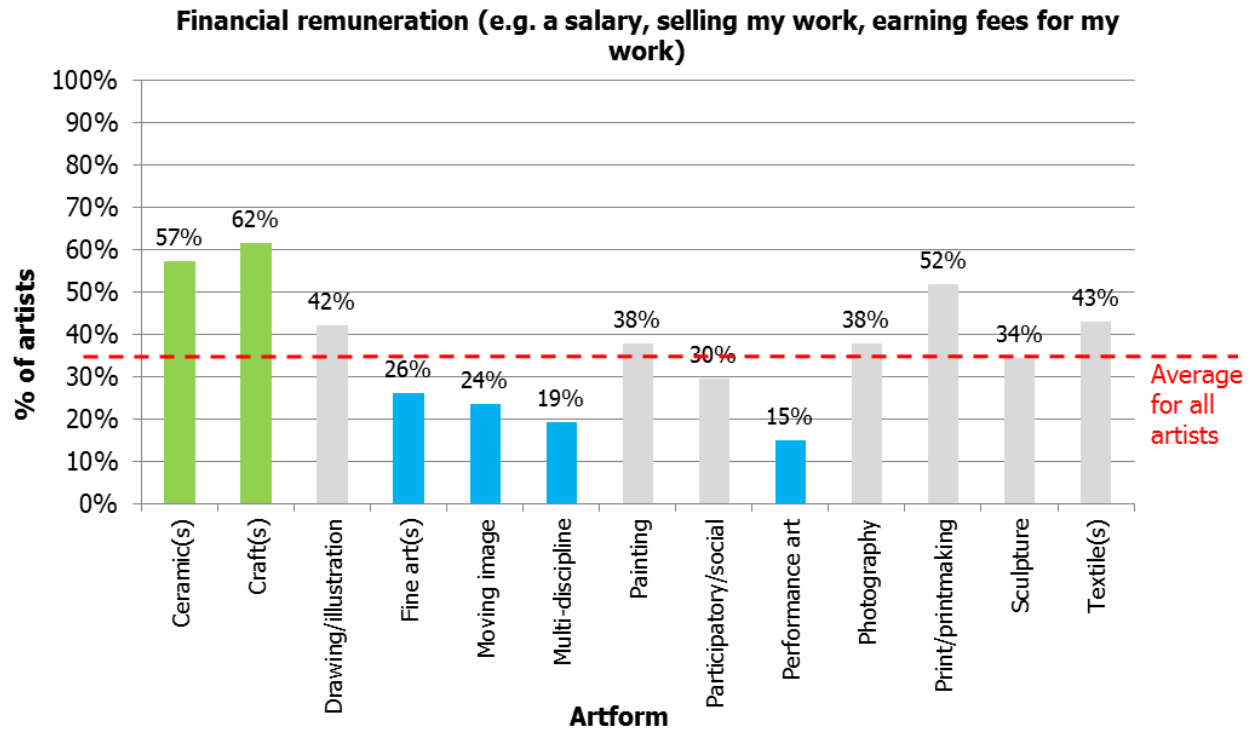


TB ref: W1/S16. Respondent base: 1,801

Across all artists, *personal wellbeing or enjoyment* was followed closely by *financial remuneration* as a top three motivating factor for continuing their career as an artist, selected by 36% of all artists.

In Figure 24 we see that there was considerable variation by sub artform. Significantly more artists practicing crafts (62%), ceramics (57%) and print/printmaking (52%) selected this *financial remuneration* as a one of their top three motivation factors. In contrast significantly fewer artists practicing performance art (15%), multi-discipline (19%), moving image (24%) and fine art(s) (26%) included this in their top three.

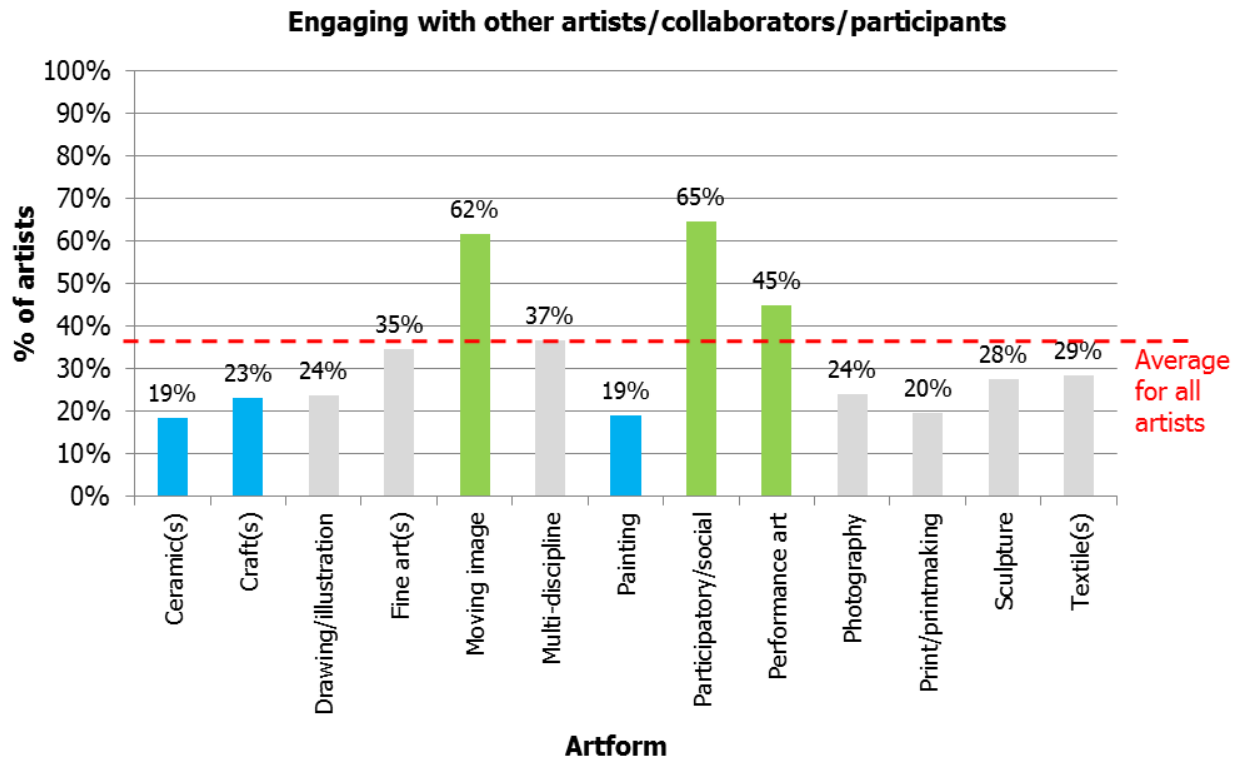
Figure 24: Proportion of artists selecting financial remuneration as one of top three motivating factors



TBR ref: W1/S16. Respondent base: 1,801

Engaging with other artists/collaborators/participants, selected by 31% of artists overall, was significantly more important to artists practicing participatory/community/socially engaged art (65%), moving image (62%) and performance art (45%). Fewer artists working in ceramics (19%), painting (19%) and printmaking (20%) included this in their top three.

Figure 25: Proportion of artists selecting engaging with other artists/collaborators/participants as one of top three motivating factors



TBR ref: W1/S16. Respondent base: 1,801

Artists were asked to identify the three most important enabling factors which they believe have contributed to them developing, continuing or sustaining their career (Table 20).

Table 20: Factors selected as among top three most important in developing, continuing and sustaining art practice, by sub artform

	Ceramic(s)	Craft(s)	Drawing/illustration	Fine art(s)	Moving image	Multi-discipline	Painting	Participatory/community/socially engaged	Performance art	Print/printmaking	Textile(s)	Other visual art	All
The opportunity to exhibit, perform or publish at a critical time	43%	41%	44%	53%	59%	60%	50%	30%	57%	50%	54%	53%	48%
Support and encouragement from family/friends/peers	48%	40%	49%	47%	35%	49%	45%	44%	37%	39%	47%	23%	43%
My talent	29%	37%	48%	31%	26%	26%	40%	22%	23%	45%	46%	24%	34%
Recognition by peers	20%	28%	24%	28%	40%	40%	27%	30%	33%	30%	29%	33%	29%
My general education	13%	18%	15%	22%	25%	19%	16%	17%	13%	13%	14%	18%	18%
Financial assistance at a critical time in my career	9%	11%	13%	14%	31%	19%	15%	28%	23%	9%	9%	24%	15%
Finding a market niche	25%	31%	22%	9%	0%	12%	12%	20%	5%	32%	24%	12%	15%
Support and encouragement from an arts centre	11%	10%	11%	17%	22%	11%	9%	22%	33%	14%	9%	20%	14%
Support and encouragement from a teacher/mentor	16%	13%	8%	14%	16%	9%	10%	20%	15%	13%	11%	17%	13%
Support and encouragement from an agent or dealer	15%	9%	10%	10%	6%	0%	18%	0%	7%	11%	6%	6%	10%
A 'lucky' break	9%	14%	18%	8%	9%	7%	10%	9%	17%	7%	7%	12%	10%
Support and encouragement from a union or professional body	11%	6%	3%	5%	3%	2%	4%	2%	2%	2%	9%	8%	5%
Total	75	159	88	454	68	57	312	54	60	56	70	66	2,007

TBR ref: W1/S13

- The factor most commonly selected by artists overall was the *opportunity to exhibit, perform or publish at a critical time*, and the most frequent factor across nearly, but significantly more so for artists practicing fine multi-disciplinary art, and fewer whose work is participatory/community/socially engaged.
- *Support and encouragement from family/friends/peers* was selected as one of the top three factors by 43% of artists and there was no statistical difference across sub artforms.

- *My talent*, selected by 34% of artists overall, was selected by significantly more artists practicing drawing/illustration (48%), textiles (46%) and painting (40%) compared to all artists generally. For no sub artforms was this motivator significantly less important compared to other artforms.
- Recognition by peers was selected by significantly more artists working in moving image and multi-discipline (both 40%). There was no other statistically significant variation between artforms.

4.3 Motivating and enabling factors across artists' demographics and background

Table 21 shows how motivating factors differed across age groups. This shows that:

- *Artistic fulfilment* was the most commonly selected motivating factor across all age groups (69%), and was most important for the 50-59 group. *Artistic fulfilment* was significantly less important to the youngest artists in the 19-29 age band.
- *Financial remuneration* is also significantly more important for the 50-59 group, as well as the 40-49 age group. Once again, this factor is less important to the 19-29 group of artists.
- However, the youngest artists are the only group which state *engaging with other artists/collaborators/participants* as being significantly more important.
- *Raising the profile of my work* is the only motivating factor which is significantly more important for the oldest group of artists (60+). In contrast, this was significantly less important to the youngest artists in the 19-29 age band.
- The youngest artists are also the only group which state *Professional development* as being significantly more important.
- *Raising awareness of specific issues (e.g. social, political)* is the only motivating factor which is significantly more important for the 30-39 group of artists.
- *Gaining critical feedback from peers* is significantly more important to 19-29 year old artists, and less important for 40-49 year old artists.

Table 21: Top three motivating factors, by age group

Top three motivations for continuing to pursue your career as an artist?	19-29	30-39	40-49	50-59	over 60	All artists
Artistic fulfilment	60%	69%	72%	75%	71%	69%
Personal well-being or enjoyment	43%	39%	38%	37%	34%	37%
Financial remuneration (e.g. a salary, selling my work, earning fees for my work)	24%	33%	40%	41%	37%	36%
Engaging with other artists/collaborators/participants	41%	33%	30%	27%	26%	31%
Sharing my work with the public	32%	28%	27%	27%	34%	28%
Raising the profile of my work	17%	25%	22%	23%	29%	23%
Professional development	31%	19%	22%	21%	19%	22%
Raising awareness of specific issues (e.g. social, political)	22%	23%	17%	17%	13%	18%
Building my reputation	16%	18%	19%	20%	18%	17%
Gaining critical feedback from peers	10%	8%	5%	6%	9%	7%
Base	260	386	503	429	258	2,007

TBR ref: W1/S16

Table 22 shows that there is little difference in the order of factors between genders, although male artists are less likely than female artists to have selected *engaging with other artists/collaborators/participants*.

Table 22: Top three motivating factors, by gender

Top three motivations for continuing to pursue your career as an artist?	Female	Male	All artists
Artistic fulfilment	70%	70%	69%
Personal well-being or enjoyment	40%	32%	37%
Financial remuneration (e.g. a salary, selling my work, earning fees for my work)	37%	36%	36%
Engaging with other artists/collaborators/participants	33%	25%	31%
Sharing my work with the public	27%	32%	28%
Raising the profile of my work	23%	24%	23%
Professional development	24%	19%	22%
Raising awareness of specific issues (e.g. social, political)	17%	19%	18%
Building my reputation	17%	22%	18%
Gaining critical feedback from peers	6%	9%	7%
Base	1,374	552	2,007

TBR ref: W1/S16

When considering the personal status of artists, there were few significant differences (Table 23). *Artistic fulfilment* was more important to artists who live with a partner and do not have children. Artists with dependent children (both single and married/cohabiting) considered *financial remuneration* to be more important than other artists, perhaps indicative of the financial responsibilities of being a parent, in contrast, financial remuneration was significantly less important to single artists with no dependent children.

Table 23: Top three motivating factors, by status

Top three motivations for continuing to pursue your career as an artist?	Cohabiting, carer for someone	Cohabiting, dependent children	Cohabiting, no dependent children	Single, carer for someone with caring needs	Single, no dependent children	Single, with dependent children	All artists
Artistic fulfilment	69%	69%	73%	71%	67%	64%	69%
Personal well-being or enjoyment	41%	36%	36%	57%	41%	34%	37%
Financial remuneration (e.g. a salary, selling my work, earning fees for my work)	41%	44%	35%	29%	29%	50%	36%
Engaging with other artists/collaborators/participants	28%	29%	30%	43%	34%	30%	31%
Sharing my work with the public	28%	27%	30%	14%	27%	35%	28%
Raising the profile of my work	14%	23%	25%	29%	22%	17%	23%
Professional development	34%	22%	21%	0%	24%	24%	22%
Raising awareness of specific issues (e.g. social, political)	14%	17%	17%	29%	21%	16%	18%
Building my reputation	24%	20%	19%	14%	18%	13%	18%
Gaining critical feedback from peers	3%	7%	7%	0%	9%	6%	7%
Respondent Base	29	468	788	7	555	88	2,007

TBR ref: W1/S16

Raising awareness of specific issues (e.g. social, political) is significantly more important to single artists with dependent children compared to artists as whole.

Looking in more detail at disabled artists, *personal well-being* was significantly more important than for non-disabled artists (

Table 24). The only other significant difference is that more disabled artists selected *raising awareness of specific issues* than non-disabled artists.

Table 24: Top three motivating factors, by disabled and non-disabled artists

Top three motivations for continuing to pursue your career as an artist?	Disabled	Not disabled	Grand Total
Artistic fulfilment	65%	71%	69%
Personal well-being or enjoyment	46%	37%	37%
Financial remuneration (e.g. a salary, selling my work, earning fees for my work)	34%	37%	36%
Engaging with other artists/collaborators/participants	32%	31%	31%
Sharing my work with the public	27%	28%	28%
Raising the profile of my work	20%	24%	23%
Professional development	20%	22%	22%
Raising awareness of specific issues (e.g. social, political)	26%	17%	18%
Building my reputation	15%	19%	18%
Gaining critical feedback from peers	8%	7%	7%
Respondent Base	164	1701	2,007

TBR ref: W1/S16

There are more significant differences in the most important factors for developing, continuing and sustaining their career when comparing the educational background of artists.

Looking at artists with degrees and those without (Table 25) we see that:

- *The opportunity to exhibit, perform or publish at a critical time* was more important to artists with postgraduate degrees. In contrast, this was considered to be less important by artists without a degree.
- Significantly more artists with degrees viewed *support and encouragement from family/friends/peers* as important
- More artists without degrees considered *my talent* to be one of the top three important factors. This was viewed as less important by artists with a postgraduate degree.
- *Recognition by peers* was more important to artists with postgraduate degrees than to artists generally.
- *Finding a market niche* was more important to artists without degrees than to artists in general, and particularly artists with postgraduate degrees.
- Only 13% of artists with no degrees consider their *general education* to be an important factor, supporting the findings from the qualitative research that degrees and postgraduate qualifications are perceived by artists to be important.

Table 25: Factors selected as important in developing, continuing and sustaining art practice, by level of education

What were the most important factors in developing, continuing and sustaining your art practice	No degree	Bachelor's Degree	Postgrad degree	All
The opportunity to exhibit, perform or publish at a critical time	36%	46%	54%	48%
Support and encouragement from family/friends/peers	45%	47%	40%	43%
My talent	52%	35%	31%	34%
Recognition by peers	26%	26%	32%	29%
My general education	13%	17%	20%	18%
Financial assistance at a critical time in my career	9%	16%	17%	15%
Finding a market niche	24%	16%	13%	15%
Support and encouragement from an arts centre	9%	16%	15%	14%
Support and encouragement from a teacher/mentor	13%	13%	13%	13%
A 'lucky' break	12%	13%	8%	10%
Support and encouragement from an agent or dealer	10%	10%	11%	10%
Support and encouragement from a union or professional body	4%	5%	5%	5%
Respondent base	223	753	1,000	2,007

TBR ref: W1/S13

4.3.1 Career progression

Although the literature suggests that the career trajectory of artists does not necessarily follow a traditional linear path, there remains some merit in considering how artists progress in their careers.

The green diagonal pattern illustrated in Table 26 suggests that there is in fact some relationship between age and career stage, with significantly more younger artists considering themselves 'emerging' or 'early career' and significantly more older artists describing themselves as 'established'. It is noteworthy though that, even in the oldest group, no more than 45% of artists considered themselves to be 'established'.

Table 26: Self-stated career stage, by age

'Career stage'	19-29	30-39	40-49	50-59	over 60	unknown	Grand Total
Currently a student	8%	2%	2%	3%	1%	2%	3%
Emerging / early career	87%	64%	30%	23%	12%	24%	40%
Mid Career	2%	25%	47%	40%	17%	27%	30%
Established	0%	3%	13%	23%	45%	20%	16%
Lapsed or retired	0%	0%	1%	2%	9%	1%	2%
Other /blank	3%	6%	7%	10%	16%	26%	10%
Respondent base	260	386	503	429	258	171	2,007

TBR ref: W1/S10

The proportion of disabled artists who are early career artists or lapsed/retired is significantly greater compared to artists as a whole (Table 27).

Table 27: Career stages of disabled artists

Career stage	Disabled	Total
Currently a student	1%	3%
Emerging / early career	50%	44%
Mid Career	27%	33%
Established	15%	18%
Lapsed or retired	6%	2%
Respondent Base	141	1,813

TBR ref: W1/S10

Some significant differences in career stage are also apparent when comparing the living/caring status of artists – although, as shown, respondent bases for some groups are small (Table 28):

- A significantly higher proportion of single artists with or without children consider themselves to be *emerging/early career* or *currently a student*.
- A significantly lower proportion of artists with dependent children, whether single or married/cohabiting, describe themselves as *emerging/early career*. In contrast, significantly more single artists with no children identify as *emerging/early career*.
- A significantly higher proportion of married/cohabiting artists with children consider themselves to be *mid-career*. In contrast, significantly fewer more single artists with no children do.
- A significantly higher proportion of married/cohabiting artists without children consider themselves to be *established* compared to all other artists.
- A significantly higher proportion of artists who are single carers are *lapsed or retired* compared to all other artists.

Table 28: Career stage and personal situation

	Married /cohabiting , carer	Married /cohabiting, dependent children	Married / cohabiting, no dependent children	Single, carer	Single, with dependent children	Single, no dependent children
Currently a student	3%	2%	2%	14%	8%	5%
Emerging / early career	34%	31%	40%	29%	27%	52%
Mid-Career	28%	40%	30%	14%	35%	22%
Established	21%	17%	19%	14%	15%	11%
Lapsed or retired	3%	3%	2%	14%	1%	2%
Other	10%	9%	8%	14%	14%	8%
Respondent Base	29	468	788	7	88	555

TBR ref: W1/S10. Respondent base 1,935

Table 29 identifies some statistically significant differences between artists with and without degrees:

- Artists without a degree were most likely to *currently be a student*.
- Artists with Bachelors level degree are significantly more likely to describe themselves as *emerging/early career* than artists overall.
- Those with a postgraduate degree are more likely to consider themselves *mid-career* than other artists, and those with a Bachelor's degree are less likely to consider themselves *mid-career*.

Table 29: Career stage and level of education

	No degree	Bachelor's Degree	Postgraduate degree	All artists
Currently a student	9%	3%	2%	3%
Emerging / early career	39%	53%	38%	44%
Mid Career	29%	25%	39%	33%
Established	20%	17%	18%	18%
Lapsed or retired	2%	2%	2%	2%
Respondent Base	201	682	920	1,813

TBR ref: W1/S10

Table 30 shows that amongst most sub artforms there was little significant difference in how artists described their career stage:

- It is notable that significantly more artists whose primary artform is drawing or fine art(s) considered themselves as *emerging or early career* artists and significantly less likely to be *established*.
- In contrast, artists whose primary artform is ceramics, craft or sculpture were more likely to consider themselves *established* than other artforms.
- More than half of artists whose primary artform is visual art described themselves as *mid-career*, while only 15% of those practicing ceramics did so.
- More artists practicing textiles considered themselves to be *lapsed or retired* than other artists.

Table 30: Career stage and sub artform

	Ceramic(s)	Craft(s)	Drawing / illustration	Fine art(s)	Moving image	Multi-discipline	Painting	Participatory / community / engaged	Performance art	Photography	Print/printmaking	Sculpture	Textile(s)	Visual art
Currently a student	3%	1%	2%	5%	0%	4%	3%	2%	4%	3%	2%	4%	4%	2%
Emerging / early career	46%	37%	59%	49%	54%	40%	43%	34%	48%	36%	31%	36%	40%	39%
Mid Career	15%	32%	31%	32%	43%	34%	37%	36%	34%	37%	44%	30%	28%	51%
Established	37%	27%	8%	11%	2%	19%	17%	28%	13%	20%	17%	28%	21%	8%
Lapsed or retired	0%	2%	0%	3%	2%	2%	1%	0%	2%	5%	6%	2%	7%	0%
Respondent Base	68	142	85	412	63	47	278	50	56	107	48	151	68	61

TBR ref: W1/S10. Respondent base: 1,636

4.4 Overview of barriers faced by artists

In this subsection we present an overview of the most frequently selected barriers (Table 31). In the following sub-sections, we explore barriers experienced by different artists in different sub artforms and different demographic groups.

Artists were asked to select and rank up to five factors they consider to be barriers to their career. Overall, the two most commonly cited barriers are *lack of financial return* and *lack of time for art practice*. This is likely to be due to the variation in the amount of time artists are able to spend on their practice and the impact low incomes have on the ability of artists to spend as much time as they would like on their art. The third most commonly selected barrier is *lack of access to funding or other financial support*, identified by more than half (56%) of artists as a barrier.

Table 31: Barriers most commonly cited as among top three most significant

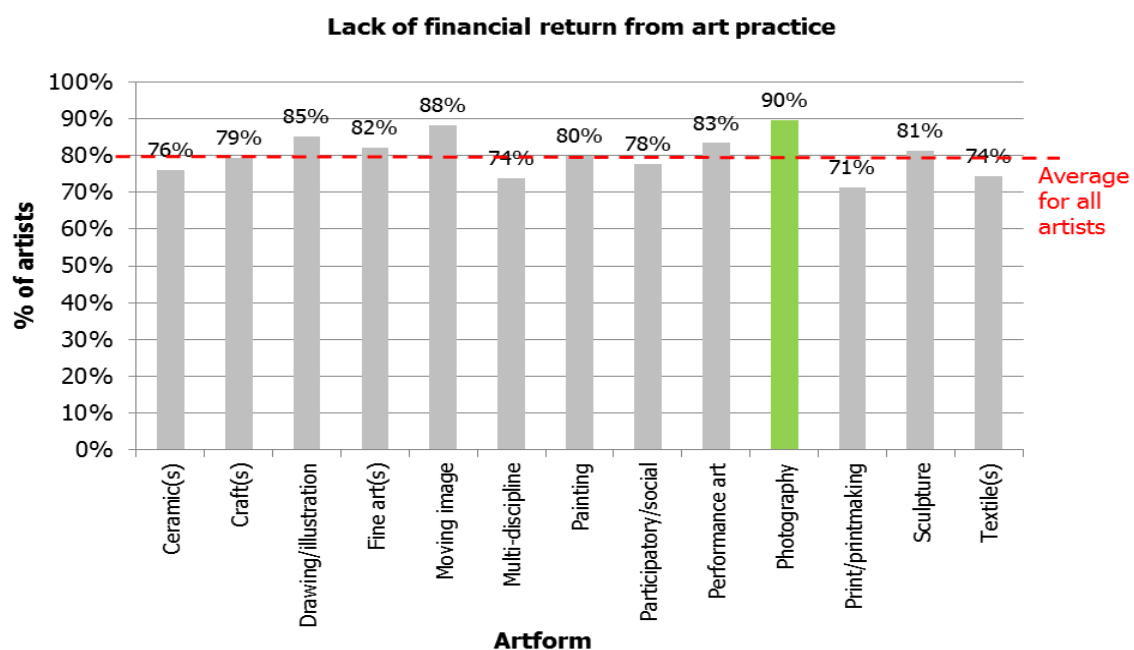
Barriers	% of artists
Lack of financial return from art practice	80%
Lack of time for art practice due to other pressures and responsibilities	62%
Lack of access to funding or other financial support	56%
Lack of work opportunities in my local area	42%
Difficulty accessing markets or promotion	42%

TBR ref: W1/S12. Respondent base: 2,007

4.5 Barriers across artforms

This sub-section discusses how the barriers artists experience vary across sub artforms. *Lack of financial return* was the most frequently selected barrier for all sub artforms. This barrier was significantly more important to artists whose primary artform is photography than other sub artforms (Figure 26). This is in fact the only statistically significant difference by artform.

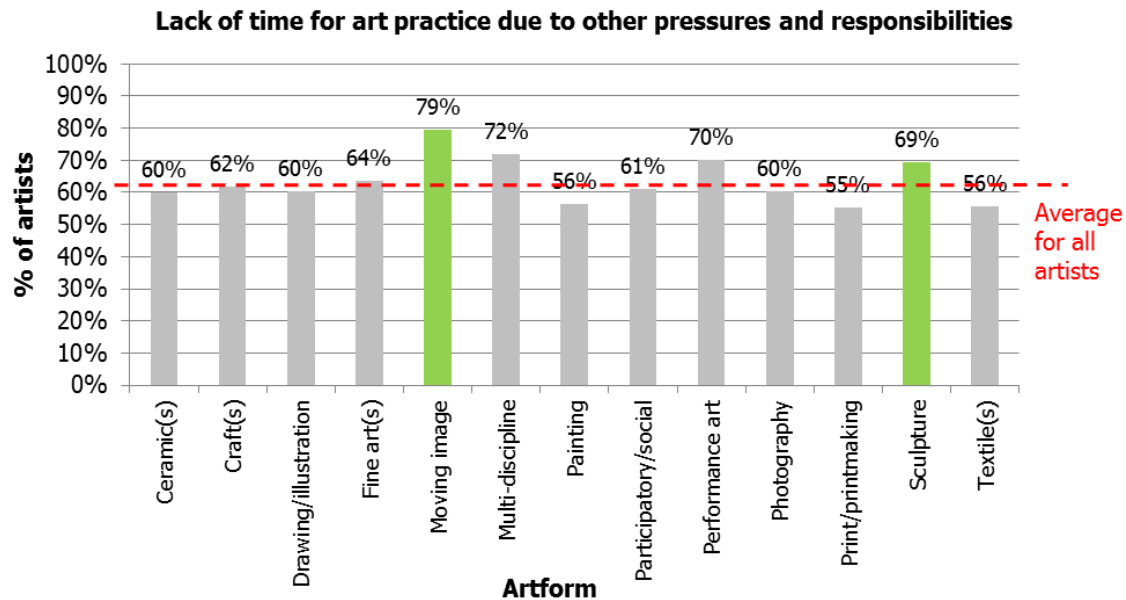
Figure 26: Proportion of artists identifying lack of financial return as a barrier



TBR ref: W1/S23. Respondent base: 1,801

The second most frequent barrier, *lack of time for practice*, was identified by 62% of the total sample. Across the different sub artforms, the proportion of artists selecting *lack of time for practice* was significantly more for artists practicing moving image and sculpture than for artists in general (Figure 27).

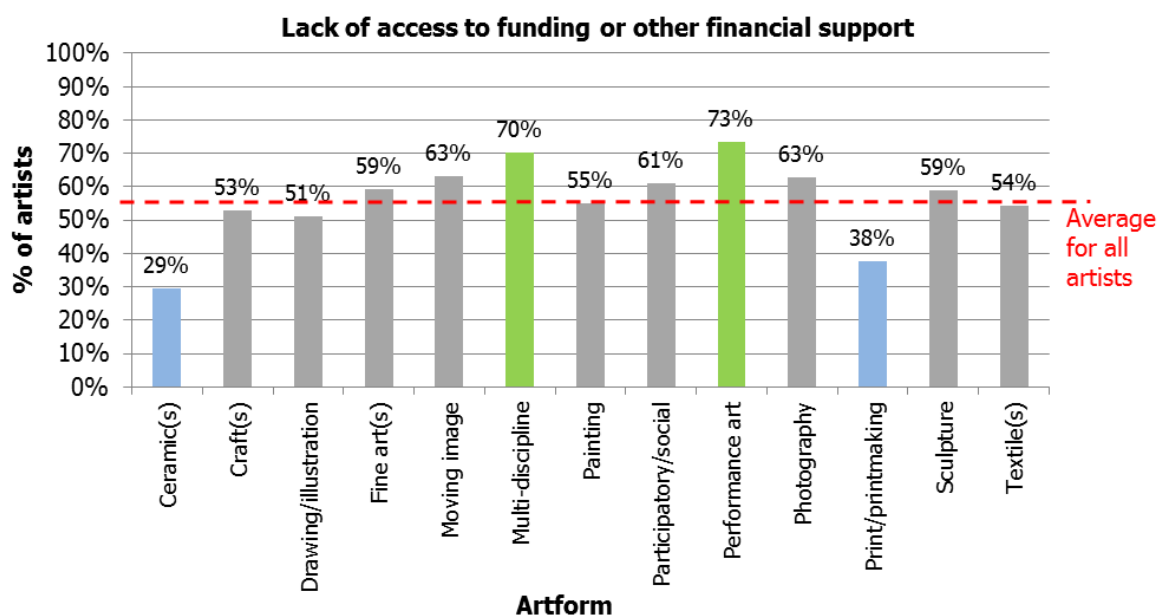
Figure 27: Proportion of artists identifying lack of time for art practice as a barrier



TBR ref: W1/S23. Respondent base: 1,801

Lack of access to funding and other financial support was the third most frequently selected barrier overall. However, the extent to which this was identified did vary across sub artforms, as displayed in Figure 28. This was significantly less important for those practicing ceramics or print/printmaking and more important for those in performance or whose work is multi-disciplinary.

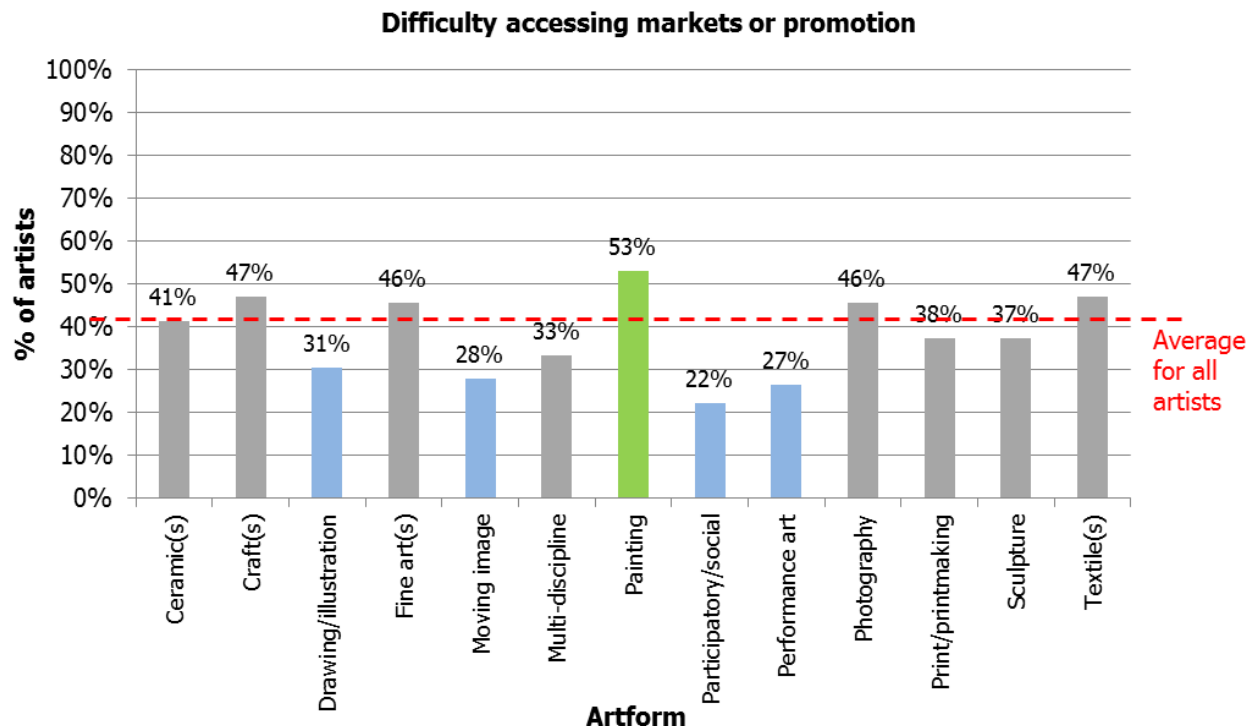
Figure 28: Proportion of artists selecting lack of access to funding or financial support as a barrier



TBR ref: W1/S23. Respondent base: 1,801

Difficulty accessing markets or promotion was identified as a barrier by 42% of the total sample. A significantly higher proportion of painters identified this as barrier compared to all artists. In contrast, this was less important for artists whose primary practice is drawing/illustration, participatory/community/socially engaged or performance art (Figure 29).

Figure 29: Proportion of artists selecting difficulty accessing markets or promotion as a barrier



TBR ref: W1/S23. Respondent base: 1,801

A significantly smaller proportion of artists who defined themselves as painters considered *Lack of work opportunities in my local area* to be a barrier. This may reflect some difference in the opportunities sought and/or available for different artforms. Regional differences are explored more fully in Section 5 of this report.

Outside of the top five barriers, other significant differences between sub artforms were apparent:

- Lack of *non-art skills* was selected by 23% of the overall sample, but just 9% of artists whose primary practice is moving image. However, this rose to 36% amongst artists practicing craft.
- For artists practicing drawing/illustration, a *lack of art-related skills* development was a significantly more important barrier (quoted by 18%) than for artists generally (10%). *Lack of qualifications* was a barrier for just 3% of the total sample but 7% of sculptors.
- Overall, 4% of artists reported *limited access to training/CPD* to be a barrier; 8% of those whose primary practice is drawing/illustration and just 1% of painters reported this.
- *Discrimination on the basis of gender* was selected by 6% of artists overall. This was more likely among artists practicing fine art(s) (33%), painting (23%), sculpture (23%), performance art (15%), photography (13%) and crafts (11%).
- *Discrimination on the basis of ethnic background* was reported by just 2% of the total sample but by significantly more who practice fine art(s) (16%), photography (8%) and painting (5%).
- *Discrimination on the basis of disability* was more common amongst fine art(s) (7%), photography (5%) and painting (4%), than the overall sample (2%). Interestingly, fine art(s) and painting are not among the three artforms with highest proportion of disabled artists, although photography.

- *Discrimination on the basis of background* was most likely amongst performance art where it was identified by 10% compared to 5% overall.
- *Discrimination on the basis of caring responsibilities* was more common for visual art (12%) than overall (4%). *Lack of support and encouragement family or friends* was also more common for visual art (12%) than overall (95%).

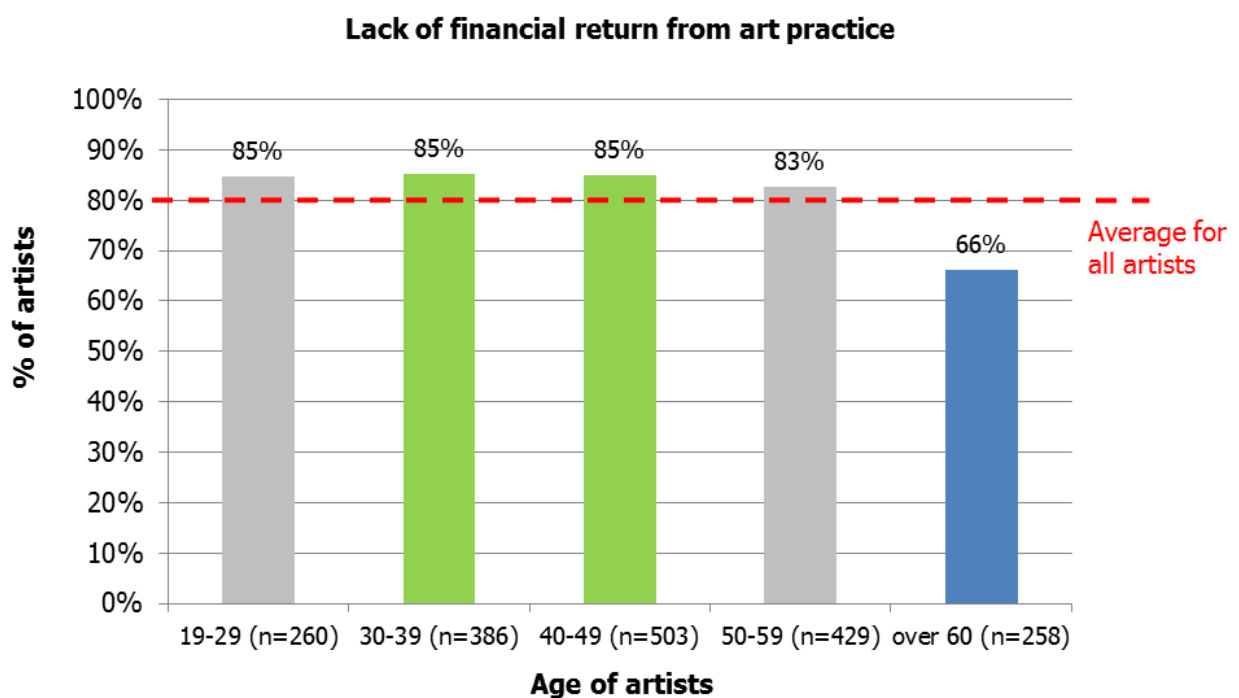
4.6 Barriers across artists' demographics and background

This sub-section explores how the barriers which artists experience differ across different demographic groups, starting with a detailed look at variations between age groups.

4.6.1 Barriers across different age groups

Looking at the most commonly cited barriers faced by all artists and then disaggregating this by age group allows us to identify some important variations. *Lack of financial return* was the most frequently selected barrier across all artists. However this appears to reduce in importance as artists get older, as illustrated in Figure 30: it is statistically more important for those aged 30-39 and those aged 40-49 but less important for those aged over 60.

Figure 30: Proportion of artists selecting lack of return from art practice as a barrier, by age group

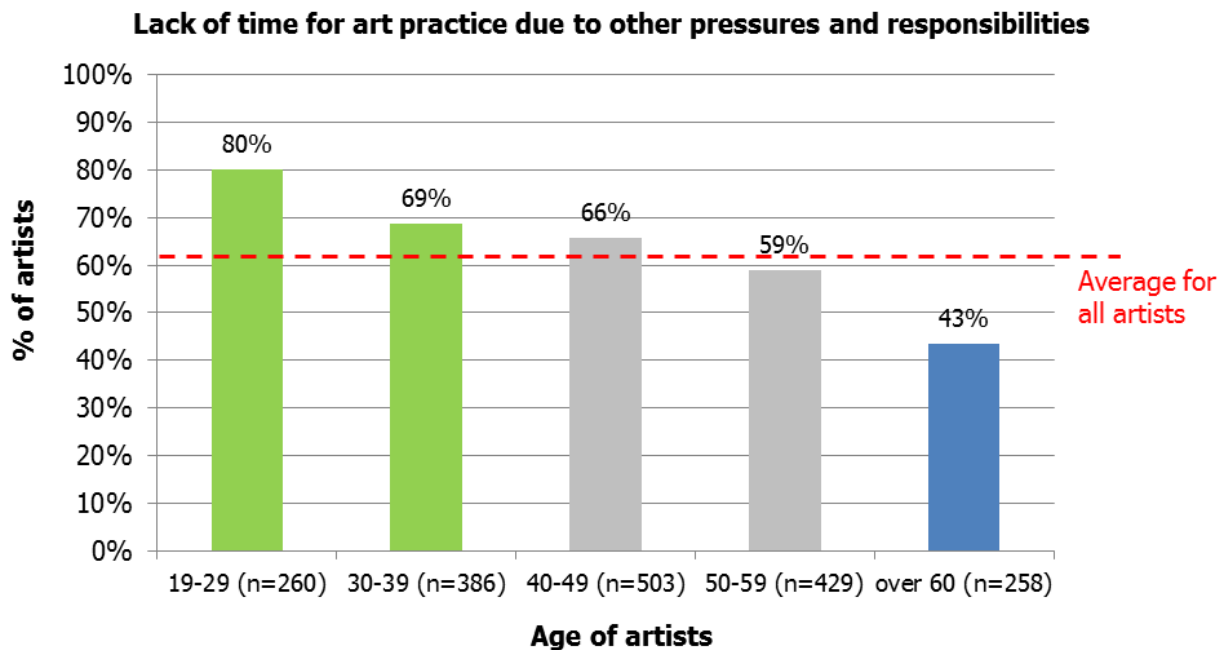


TBR ref: W1/S12. Respondent base: 1,836

Lack of time for art practice due to other responsibilities is the second most frequently selected barrier across all age-groups, and was significantly more important for the younger artists aged 19-29 and 30-39 (Figure 31).

Whilst *lack of financial return from art practice* was statistically more important for artists aged 40-49, *lack of time for art practice* was not, suggesting that the relationship between the two factors may be complex. *Lack of time for art practice due to other responsibilities* does however appear to decrease in importance as artists get older, and was significantly less important for artists over 60 (for whom *difficulty accessing markets or promotion* was the second most frequently selected).

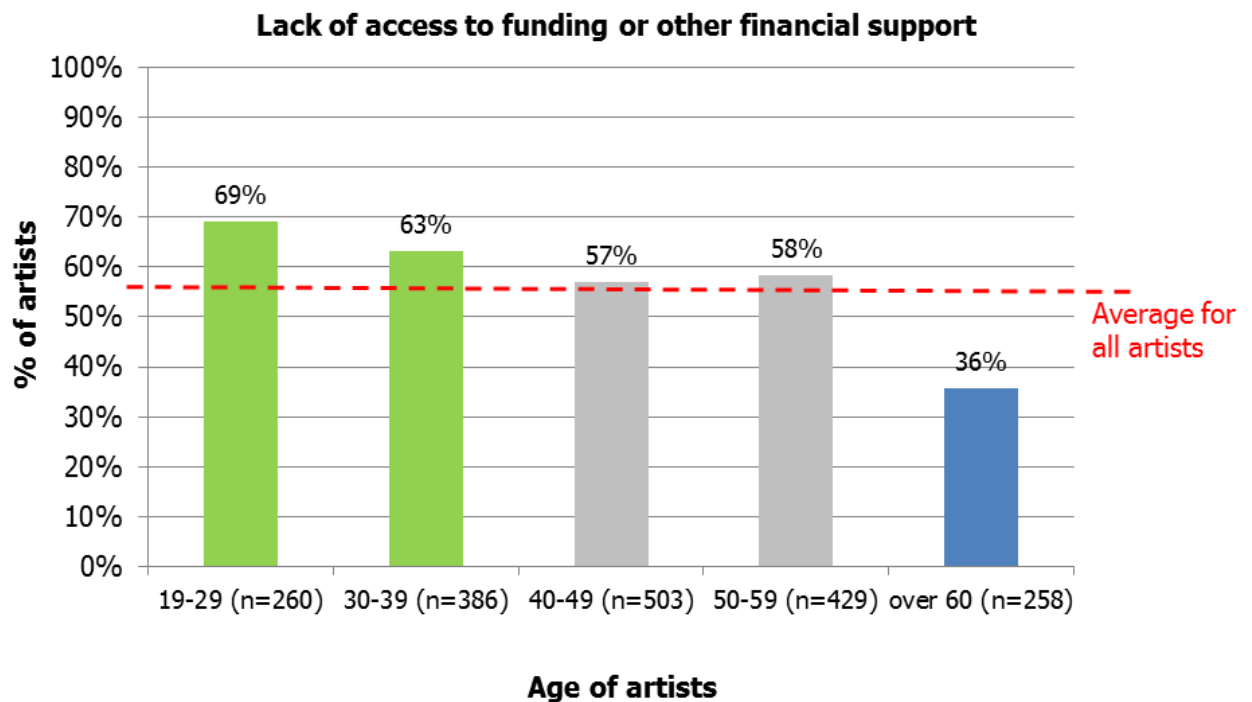
Figure 31: Proportion of artists selecting lack of time for art practice as a barrier, by age group



TBR ref: W1/S12. Respondent base: 1,836

Lack of access to funding or other financial support was the third most important barrier to artists overall. Again, importance appears to decrease across ages, being more important to 19-29 year olds and 30-39 year olds and less important to over 60s (Figure 32).

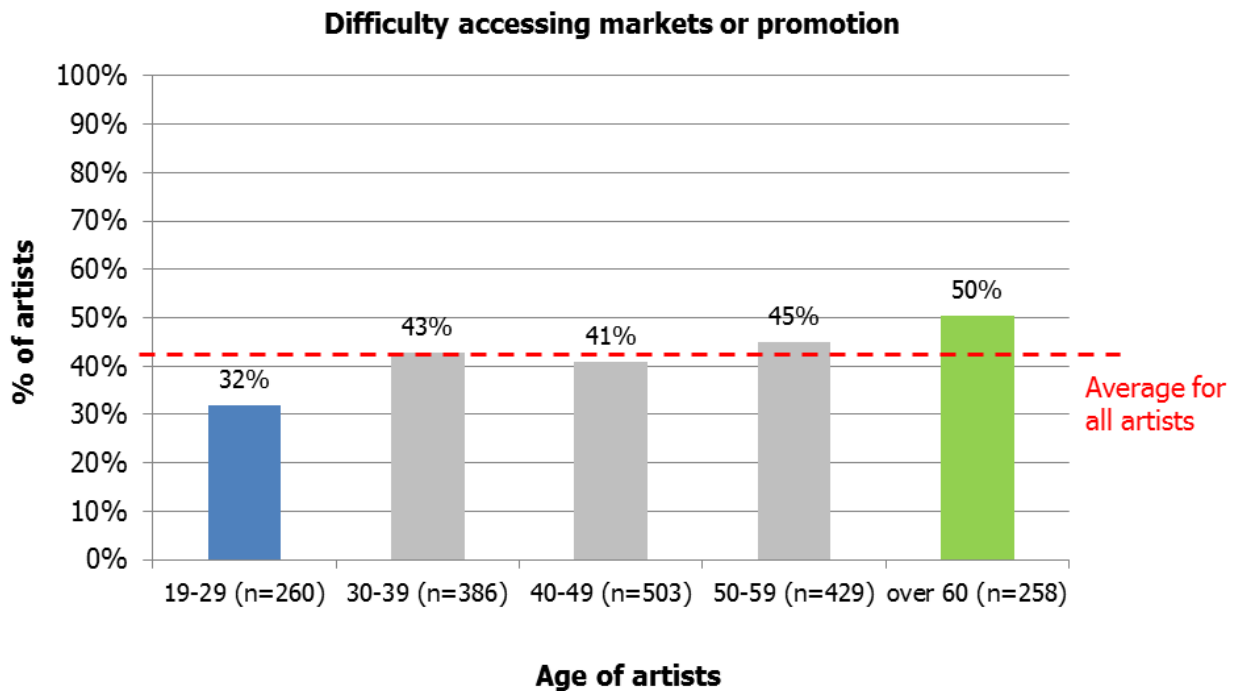
Figure 32: Proportion of artists identifying lack of access to funding as a barrier, by age group



TBR ref: W1/S12. Respondent base: 1,836

The barriers posed by a *lack of time to practice* and *lack of access to funding or other financial support* are identified as more important by younger artists. In contrast *difficulty in accessing markets or promotion* appears to increase in importance in older age groups, and is less important amongst younger artists (Figure 33).

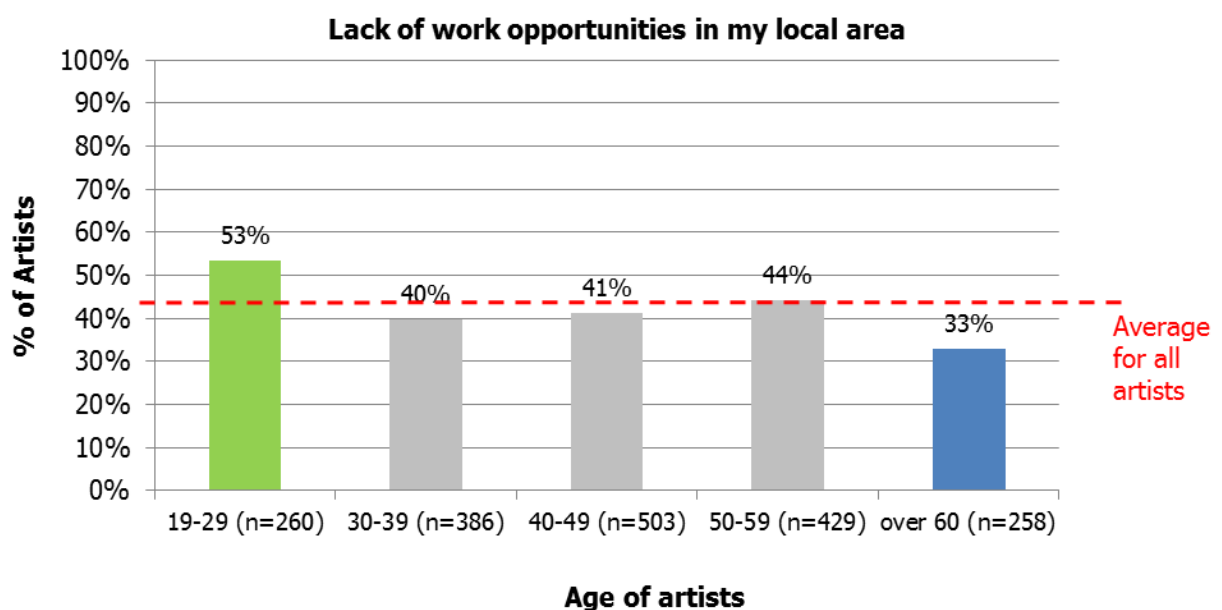
Figure 33: Proportion of artists identifying difficulty accessing markets or promotion as a barrier, by age group



TBR ref: W1/S12. Respondent base: 1,836

Finally, the fifth most significant barrier was identified as a *lack of work opportunities in local area*. This was more important to the youngest artists than other groups, and was less important to over 60s.

Figure 34: Proportion of artists identifying lack of work opportunities in local area as a barrier, by age group



TBR ref: W1/S12. Respondent base: 1,836

Outside of the top five barriers, some other statistically significant differences in the type of challenges experienced by artists of different ages are apparent. One in five (20%) artists over 60 years old feel that *age discrimination* is a barrier, as do 19% of artists aged 50-59, while just 6% of 19-29 and 4% of 30-39 year olds considered this to be a significant barrier.

Significantly more young artists find a lack of skills to be a barrier, with 32% of 19-29 year olds reporting *lack of non-art skills* and 15% of the same age group selecting *lack of art related skills development*. The youngest age group were also significantly more likely to select *difficulty accessing materials or equipment* (21%) than other age groups.

4.6.2 Differences in the experience of barriers by different demographics

Whilst the most commonly cited barriers of *lack of financial return* and *lack of time to practice* are common across all demographic groups there are unique challenges faced by artists from different groups which are important to highlight. The full tables of findings by different demographics can be found in the appendix.

Statistically significant differences include:

- 24% of BAME artists identified *discrimination on the basis of ethnic background* as a barrier, compared to less than 1% of non-BAME respondents, with 4% of BAME artists stating this as their top barrier.
- More women (65%) than men (56%) experienced a *lack of time for art practice due to other pressures and responsibilities*.
- 8% of all women identified the challenge of *discrimination on the basis of gender*, compared to 1% of men, although less than 1% stated this as the most important barrier. In addition, 6% of women stated *discrimination on the basis of caring responsibilities* as a barrier, compared to 1% of men.
- Men were more likely to identify *lack of work opportunities in local area* (50%) and *difficulty accessing materials of equipment* (49%) than artists overall (42% for both).
- *Lack of financial return* was reported by to be a significant barrier by 84% of artists with degrees, more than the total sample (80%), while fewer artists without degrees reported this to be a barrier (73%). This could be related to the higher income expectations of graduates, following their investment (of time and money) in their education.
- Fewer artists without degrees found *lack of time for art practice* to be an issue than artists overall (51% compared to 62%), while more artists with postgraduate degrees reported this to be a barrier (65%).
- More artists whose parent(s) attended university considered that they face significant barriers from *lack of financial return from practice* (85%), *lack of access to funding or other support* (62%) and *lack of time for practice* (66%), than artists overall.
- *Discrimination on the basis of caring responsibilities* is experienced by:
 - 57% of artists who are single and carer for someone with substantial caring needs. Of these, 57% also recorded a *lack of financial return* and 71% recorded a *lack of time for art practice due to other pressures and responsibilities*;
 - 31% of artists who are married or living with their partner and are carers for someone with substantial caring needs;
 - 16% of single artists with dependent children;
 - And 8% of married/cohabiting artists with dependent children; and
 - Compared to 4% of artists overall and just 1-2% of artists without dependent children.

A third (33%) of disabled artists stated that *difficult access* is a barrier, and 16% identify *discrimination on the basis of disability* as being a barrier. These are significant for artists with disabilities which are

physical, mental or learning related. These two factors rank below the barriers of finance, time and local opportunities (Table 32). This combination of direct discriminatory barriers, and the general barriers of finance and time faced by all artists, could be a severe limiting factor to the longevity and success of disabled artists' careers as highlighted in section 3.7.1.

Table 32: Barriers identified by disabled artists

Most significant barriers	Disabled	Not Disabled	Grand Total
Lack of financial return from art practice	77%	82%	80%
Lack of time for art practice due to other pressures and responsibilities	54%	63%	62%
Lack of access to funding or other financial support	54%	57%	56%
Lack of work opportunities in my local area	46%	42%	42%
Difficulty accessing markets or promotion	43%	42%	42%
Lack of non-art skills (e.g. Business skills)	26%	23%	23%
Discrimination on the basis of: Age	14%	12%	13%
Difficulty accessing materials or equipment	12%	12%	12%
Lack of art related skills development	9%	10%	10%
Difficult access for artists with a disability	33%	0%	3%
Discrimination on the basis of: Gender	9%	6%	6%
Lack of support and encouragement from family or friends	9%	5%	5%
Discrimination on the basis of: Background	5%	5%	5%
Discrimination on the basis of: Caring responsibilities	10%	4%	4%
Limited access to training / CPD courses	4%	4%	4%
Lack of qualifications	2%	3%	3%
Discrimination on the basis of: Ethnic background	5%	2%	2%
Discrimination on the basis of: Disability	16%	0%	2%
Respondent Base	164	1,701	2,007

TBR ref: W3/S12

4.7 Future of artists' careers

In light of the motivations, enabling factors and barriers reported by artists this section explores how artists feel about their future.

Despite the challenges and barriers posed to artists by a range of factors, when asked if they plan to continue working as an artist 94% indicated that they were planning to continue. In addition, 6% were unsure if they would continue and just 9 artists (0.5%) said that they were not planning to continue their practice.

There was little difference in these results when comparing across different sub artform and demographic groups.

The only statistically significant differences were observed in age and education, as shown in Table 33. When age is considered, the highest proportion of artists saying they were unlikely to continue were in the 30-39 age group (1.6% of this group) whilst the highest proportion indicating they were likely to continue with their career were over 60 (96.9%).

Table 33: Likely to continue as an artist, by age

	19-29	30-39	40-49	50-59	over 60	All
Yes	92.6%	94.5%	92.4%	93.6%	96.9%	93.8%
No	0.0%	1.6%	0.0%	0.7%	0.0%	0.5%
Not sure	7.4%	3.9%	7.6%	5.7%	3.1%	5.8%
Total	258	383	498	423	256	1,969

TBR ref: W1/S21

Table 34 indicates that artists without a degree are statistically more likely to decide not to continue as an artist (1.4%).

Table 34: Likely to continue as an artist, by education

	No degree	Bachelor's Degree	Postgraduate degree	All
Yes	95.5%	92.9%	94.0%	93.8%
No	1.4%	0.3%	0.4%	0.5%
Not sure	3.2%	6.8%	5.6%	5.8%
Total	222	745	990	1,969

TBR ref: W1/S21

The only statistically significant differences by sub artform were that fewer performance artists said they were likely to continue (87%) and more said they were unsure (13%), and that 2% of photographers said they were unlikely to continue.

4.8 Further analysis of specific groups of artists

The survey data can be used to identify a large number of 'subsets' of artists within the overall population. This allows for the demographic, livelihood and career characteristics of artists within particular groups to be studied in-depth and compared with other groups.

Whilst this provides an opportunity for much more in-depth and targeted analysis to be undertaken in the future, in this report we have limited such analysis to examine two different subsets – artists from different social backgrounds (as indicated by the education level of their parents), and those artists who indicated that they are considering ending their career as an artist in the near future.

4.8.1 Socio-economic background

As an indicator of the socio-economic background of artists, we have identified two groups of artists in our survey data: one group whose parents were university educated and one group whose parents were not university educated. An analysis of the survey responses by these two groups has revealed some key differences between these groups and when compared to the artists' population as a whole. The full data analysed for these two groups are shown in Table 35 and Table 36.

Artists whose parents were degree educated have higher average total incomes than the group whose parents were not degree educated, earning £16,235 per year compared to £15,750. Looking at the distribution of incomes, the group of artists whose parents were university educated shows a higher proportion of artists earning £15,000 per year or more than artists as a whole, and (statistically) significantly more in the £15,000-£20,000 bracket (20% of these group) than artists as a whole (16%).

The incomes data only tells us part of the story of the careers of artists in these two groups. For example, the data shows that significantly more artists with degree-educated parents worked in additional jobs (77% of this group), and that significantly fewer of those whose parents were not degree educated worked in additional jobs (63%) compared to artists as a whole (68%). As a result, it is not a surprise that significantly more artists whose parents were degree educated named lack of time to practice as a barrier compared to artists as a whole.

Furthermore, artists whose parents were degree educated who work in additional jobs were significantly more likely to work in unpaid or voluntary roles in their additional jobs (20% of this group) compared to those whose parents were not degree educated (13%) and all artists (14%).

Similarly, artists were asked if they took any unpaid work to develop their arts career. We found that significantly more artists whose parents were degree educated had undertaken unpaid work experience (9% of this group) compared to the second group (5%) and all artists (6%). Conversely, significantly more artists from the group whose parents were not degree educated stated they did not undertake any unpaid work to develop their career.

The data shows that as well as being more likely to have undertaken unpaid work experience, artists whose parents are degree educated are more dependent on financial support from family and friends (31% of this group) than artists as a whole (23%). The group whose parents were not degree educated were actually significantly less likely to depend on income from friends and family, and more likely to rely on loans from loan firms and state benefits to supplement their incomes.

In fact, the data suggests that personal and family wealth appears to facilitate unpaid work experience across the board. We see that of all artists who had unpaid work experience or an internship to develop their career, the top means of supporting themselves were personal savings, their partners' incomes, and support from family and friends.

Table 35: Demographics of the two comparator groups

Demographic		Artists whose parents did not have a degree	Artists whose parents did have a degree	All artists surveyed
Gender	Female	68%	79%	68%
	Male	29%	19%	28%
	In another way	1%	0%	1%
	Transgender	0%	0%	0%
	Prefer not to say	1%	2%	3%
	Response base	1,217	325	2,007
Ethnicity	BAME	5%	8%	6%
	Unstated	3%	5%	6%
	White	92%	87%	88%
	Response base	1,219	326	2,007
Age	19-29	11%	25%	13%
	30-39	18%	30%	19%
	40-49	28%	24%	25%
	50-59	26%	16%	21%
	over 60	18%	5%	13%
	Prefer not to say			9%
	Response base	1,121	312	2,007
Disability	Disabled	10%	7%	8%
	Not disabled	85%	89%	85%
	Prefer not to say	5%	4%	7%
	Response base	1,202	324	2,007
Region	East Midlands	6%	5%	6%
	East of England	6%	3%	6%
	London	19%	43%	29%
	North East	5%	3%	4%
	North West	11%	8%	9%
	South East	17%	12%	15%
	South West	20%	12%	17%
	West Midlands	8%	5%	6%
	Yorkshire and Humber	9%	8%	9%
	Response base	1,151	315	1,885
Status	Married/living with partner, carer for someone with substantial caring needs	2%	1%	1%
	Married/living with partner, dependent children	26%	20%	23%
	Married/living with partner, no dependent children	39%	41%	39%
	Single, carer for someone with substantial caring needs	0%	1%	0%
	Single, no dependent children	25%	33%	28%
	Single, with dependent children	5%	5%	4%
	Response base	1,188	326	1,935

Demographic		Artists whose parents did not have a degree	Artists whose parents did have a degree	All artists surveyed
Education level	A Level (or equivalent)	4%	2%	3%
	Bachelors Degree	40%	39%	38%
	Doctorate / PHD	4%	7%	5%
	GCSE (or equivalent)	2%	0%	1%
	HNC / Higher Apprenticeship	1%	0%	1%
	HND / Foundation Degree / NVQ Level 4	6%	1%	4%
	Masters/Postgraduate Degree/Certificate/Diploma	41%	51%	45%
	No formal qualifications	1%	0%	1%
	Response base	1,196	320	1,938

TBR Ref W5/S1

Table 36: Careers characteristics of the two comparator groups

Art career		Artists whose parents did not have a degree	Artists whose parents did have a degree	All artists surveyed
Other jobs	No	35%	23%	31%
	Yes	65%	77%	68%
	Total	1,215	324	2,007
Motivation for other job	Benefits of formal employment (e.g. paid leave, maternity/paternity cover, access to pension scheme)	5%	2%	5%
	It is an area of interest /expertise	14%	10%	12%
	Personal development	3%	2%	2%
	Professional development	5%	7%	5%
	To supplement income	68%	73%	69%
	Work environment (e.g. being with other people/colleagues or in a busy space)	2%	3%	3%
	Response base	791	251	1,364
Unpaid other job	Voluntary or unpaid work	13%	20%	14%
	Internship/placement	2%	2%	2%
	Response base	791	251	1,364
Other unpaid work experience in 2015	No	52%	44%	49%
	Yes, other - Please specify	12%	13%	12%
	Yes, unpaid commissions	14%	17%	14%
	Yes, unpaid internship	1%	2%	2%
	Yes, unpaid work experience	5%	9%	6%
	Yes, volunteering	17%	15%	16%
	Total	1,205	322	2,005
How unpaid experience was financed	Support from family or friends	20%	31%	23%
	Loans from loan firm(s)	1%	1%	1%
	Benefits (any state benefit other than tax credits e.g. job seeker, disability)	11%	8%	10%
	Response base	1,219	326	2,007
Barriers to career	Difficult access for artists with a disability	1%	0%	1%
	Difficulty accessing markets or promotion	6%	5%	6%
	Difficulty accessing materials or equipment	1%	1%	1%
	Discrimination on the basis of Age	1%	1%	1%
	Discrimination on the basis of Background	0%	1%	0%
	Discrimination on the basis of Caring responsibilities	0%	1%	0%
	Discrimination on the basis of Disability	0%	0%	0%
	Discrimination on the basis of Ethnic background	0%	0%	0%
	Discrimination on the basis of Gender	0%	1%	0%
	Lack of access to funding or other financial support	8%	9%	8%
	Lack of art related skills development	1%	0%	0%
	Lack of financial return from art practice	41%	43%	42%
	Lack of non-art skills (e.g. Business skills)	3%	2%	2%

Art career		Artists whose parents did not have a degree	Artists whose parents did have a degree	All artists surveyed
	Lack of qualifications	0%	0%	0%
	Lack of support and encouragement from family or friends	0%	1%	0%
	Lack of time for art practice due to other pressures and responsibilities	18%	24%	19%
	Lack of work opportunities in my local area	12%	8%	11%
	Limited access to training / CPD courses	0%	0%	0%
	Response base	1,219	326	2,007

TBR Ref W5/S1

4.9.1 Artists 'likely to cease' their arts career

The full survey analysis shows that 94% of artists think they will continue their career as an artist, based on their experiences in 2015. We have looked in more detail at the remaining 6% (123 artists) who answered 'no' or 'not sure' to this question (we have called these artists, collectively, the 'likely to cease' group). The breakdown of responses is shown in Table 37.

Table 37: Based on your experiences in 2015, do you think you will continue to work as an artist?

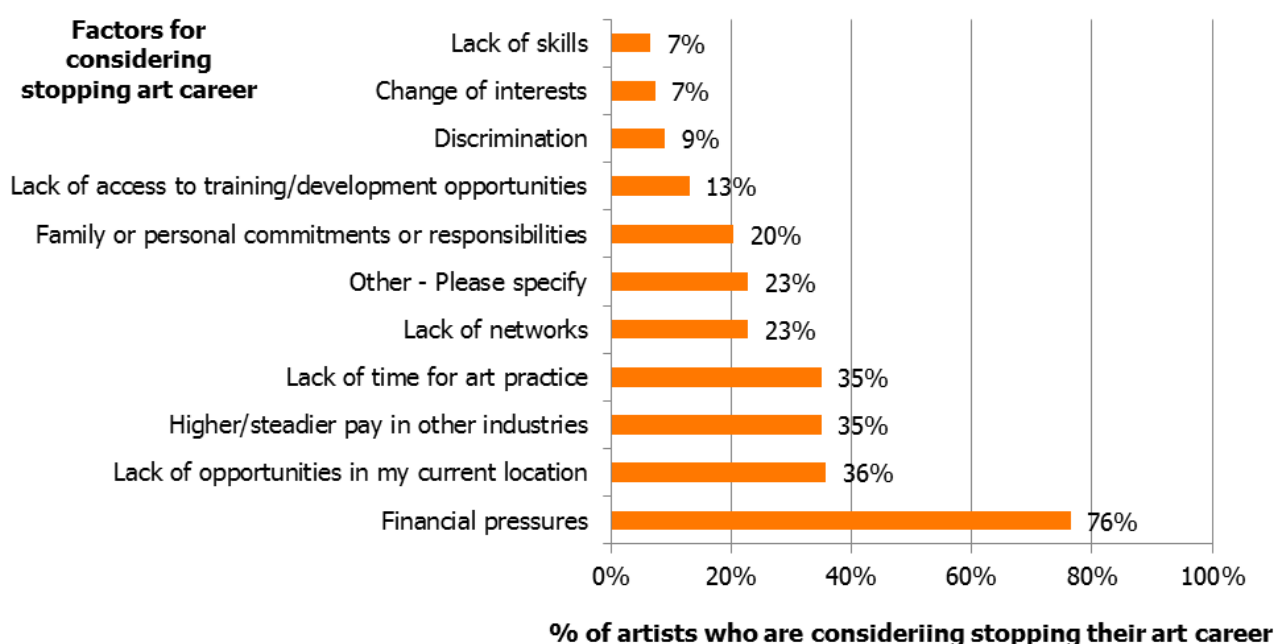
Continue to work as an artist	Count	Percentage
No	9	7%
Not sure	114	93%
Total	123	100%

TBR Ref W5/S2

The most interesting differences between the 'likely to cease' artists and others lie in their identification of the factors that influence the decision to cease their artistic career.

Figure 35 sets out of responses to the relevant question for the 'likely to cease' group. This analysis shows that financial pressures are identified by 72% of the 'likely to cease' artists and this is the most commonly stated reason – in fact, it is stated by twice as many 'likely to cease' artists as the next most important response, which is 'lack of opportunities in my current location' (36%). The next most important responses include one that is also related to pay ('higher/steadier pay in other industries' 35%) along with 'lack of time for art practice' (35%).

Figure 35: Reasons for potentially stopping an arts career (all artists)



TBR Ref W5/S2

The results also show that significantly more artists in the 'likely to cease' group are aged 40-49, and significantly more have been practicing for 5-10 years compared to artists as a whole. Interestingly, significantly fewer have been practicing for ten more years than the artist population as a whole. This could indicate that reaching the ten year mark is a threshold after which artists are less likely to face challenges that cause them to consider ceasing their career, or equally, that most of those who do face these challenges do not make it to ten years. The full data analysed for this group is shown in Table 38 and Table 39.

Interestingly, significantly fewer 'likely to cease' artists feel that 'difficulty accessing markets or promotion' and 'lack of financial return from art practice' are barriers to their art practice compared to artists as whole, which is somewhat in contrast to the main reasons the 'likely to cease' artists give for considering stopping their career. This demonstrates, perhaps, the interrelation between incomes and time to practice we have seen throughout the research. The data does show however that more of these artists earn less than £10,000 in total (50% of this group) compared to artists as a whole (36%), with a significantly higher proportion earning £5,000-£10,000 (30% of this group).

Table 38: Demographics of 'likely to cease' artists

Demographic		Artists considering stopping their career	All artists surveyed
Gender	Female	70%	68%
	Male	27%	28%
	In another way	0%	1%
	Transgender	1%	0%
	Prefer not to say	2%	3%
	Response base	121	2,007
Ethnicity	BAME	7%	6%
	Unstated	7%	6%
	White	86%	88%
	Response base	123	2,007
Age	19-29	17%	13%
	30-39	19%	19%
	40-49	34%	25%
	50-59	24%	21%
	over 60	7%	13%
	Prefer not to say	0%	9%
	Response base	113	2,007
Disability	Disabled	11%	8%
	Not disabled	87%	85%
	Prefer not to say	3%	7%
	Response base	119	2,007
Region	East Midlands	7%	6%
	East of England	5%	6%
	London	29%	29%
	North East	3%	4%
	North West	8%	9%
	South East	10%	15%
	South West	23%	17%
	West Midlands	5%	6%
	Yorkshire and Humber	11%	9%
	Response base	114	1,885
Status	Married/living with partner, carer for someone with substantial caring needs	2%	1%
	Married/living with partner, dependent children	20%	23%
	Married/living with partner, no dependent children	38%	39%
	Single, carer for someone with substantial caring needs	1%	0%

Demographic		Artists considering stopping their career	All artists surveyed
	Single, no dependent children	31%	28%
	Single, with dependent children	7%	4%
	Response base	122	1,935
Education level	A Level (or equivalent)	2%	3%
	Bachelor's Degree	45%	38%
	Doctorate / PHD	5%	5%
	GCSE (or equivalent)	1%	1%
	HNC / Higher Apprenticeship	0%	1%
	HND / Foundation Degree / NVQ Level 4	3%	4%
	Masters/Postgraduate Degree/Certificate/Diploma	45%	45%
	No formal qualifications	0%	1%
	Response base	118	1,938

TBR Ref W5/S2

Table 39: Career characteristics of 'likely to cease' artists

Art career		Percentage	All artists
Barriers to career	Difficult access for artists with a disability	3%	1%
	Difficulty accessing markets or promotion	2%	6%
	Difficulty accessing materials or equipment	0%	1%
	Discrimination on the basis of Age	1%	1%
	Discrimination on the basis of Background	1%	0%
	Discrimination on the basis of Caring responsibilities	0%	0%
	Discrimination on the basis of Disability	0%	0%
	Discrimination on the basis of Ethnic background	0%	0%
	Discrimination on the basis of Gender	0%	0%
	Lack of access to funding or other financial support	13%	8%
	Lack of art related skills development	2%	0%
	Lack of financial return from art practice	17%	42%
	Lack of non-art skills (e.g. Business skills)	1%	2%
	Lack of qualifications	1%	0%
	Lack of support and encouragement from family or friends	1%	0%
	Lack of time for art practice due to other pressures and responsibilities	51%	19%
	Lack of work opportunities in my local area	7%	11%
	Limited access to training / CPD courses	0%	0%
	Response base	123	2,007
Length of career	1-2 Years	7%	5%
	3-5 Years	13%	16%
	5-10 Years	31%	22%
	More than 10 years	48%	58%
	Response base	122	1,980
Qualification level	A Level (or equivalent)	2%	3%
	Bachelors Degree	43%	39%
	Doctorate / PHD	5%	5%
	GCSE (or equivalent)	1%	1%
	HNC / Higher Apprenticeship	0%	1%
	HND / Foundation Degree / NVQ Level 4	2%	4%
	Masters/Postgraduate Degree/Certificate/Diploma	43%	47%
	No formal qualifications	0%	1%
	Response base	122	1,938

TBR Ref W5/S2

5. Location and mobility of artists

This chapter explores regional differences in the survey data, to understand where artists are located, and the factors which affect the movement and retention of artists between the regions, London and internationally.

We look at where artists are located, regional concentrations of sub-artforms and whether there are regional variations in the number of local opportunities available to artists.

Previous surveys of artists have found that artists are over-represented in London. It appears from our data also that visual artists are disproportionately located in London with 29% of respondents living in London, compared to 16% of the population as a whole.

Existing research suggests that some regional artists find they are *inhibited by a lack of local opportunities and buyers* and *have to travel to find work*. Our survey finds that artists in the North East and West Midlands regions are the most affected by a lack of opportunities in their local area (65% and 55% respectively reporting this). Artists living in London are least affected by this (23%), supporting the view that there are more opportunities for artists in London than other regions of the country.

Our survey indicates that, unsurprisingly, average total income is highest in London at £18,998, followed by other Southern regions, but are below regional average resident incomes in all regions. Artists across England stated that they did not feel their practice income was enough to live on.

In terms of the artists' perceptions of expenditure across the regions, North East artists were more likely to identify *transport & accommodation* (73%) and *studio or workplace rent* (60%) as expenses compared to South East artists. The South East had the highest costs for studio/workspace expenses at an average of £103 per month, and the North East one of the lowest at £34 per month. Previous surveys have identified artists' difficulties in finding available and affordable studio space highlighting a demand that is not yet being met which could lead to rises in rents in future years.

Although there is little variation in the number of hours artists report working on their arts practice across the regions, there is some variation in the extent to which artists are able to work as much as they like. Despite having access to most opportunities, significantly fewer artists in London (18%) were able to work on their practice as much as they would hope. Artists in London also cited *lack of funding or other financial support* as an important barrier when compared with other regions.

5.1 Regional distribution of artists

Our survey asked artists to state where in England they lived, enabling us to create a geographical profile of visual artists. Table 40 shows this profile, compared to the population of England as a whole⁹. Interestingly, it appears from the data that visual artists are disproportionately located in London compared to the population as a whole.

Table 40: Regional distribution of all artists

Region	Count of survey respondents	Percentage of survey respondents	Percentage of England population (16 +)
London	543	29%	16%
South West	312	17%	10%
South East	283	15%	16%
North West	162	9%	13%
Yorkshire and Humber	161	9%	10%
West Midlands	119	6%	10%
East of England	115	6%	11%
East Midlands	110	6%	9%
North East	80	4%	5%
Total	1,885	100%	100%

TBR ref: W1/S1

The survey data shows that London has proportionally more artists under the age of 40, and fewer over the age of 50 (Table 41).

Table 41: Age of survey respondents by region (% of artists)

Region	19-29	30-39	40-49	50-59	over 60
London	15%	29%	25%	16%	9%
South West	15%	13%	25%	21%	18%
South East	8%	13%	23%	32%	15%
North West	15%	22%	28%	15%	12%
Yorkshire and Humber	16%	18%	25%	25%	11%
West Midlands	19%	13%	25%	23%	11%
East of England	7%	14%	34%	29%	12%
East Midlands	11%	15%	24%	25%	17%
North East	11%	24%	23%	21%	13%
Total England	251	367	483	410	241

TBR ref: W1/S2 Respondent base 1752

Testing the survey data for statistical significance shows whether specific sub-artforms are more or less concentrated in some region than others. For example

Table 42 shows that London has significantly more artists who define themselves as painters or moving image artists (shaded green), and fewer whose main artform is craft or textiles (shaded blue).

⁹ Source: ONS – 2015 Population estimates - local authority based by single year of age.

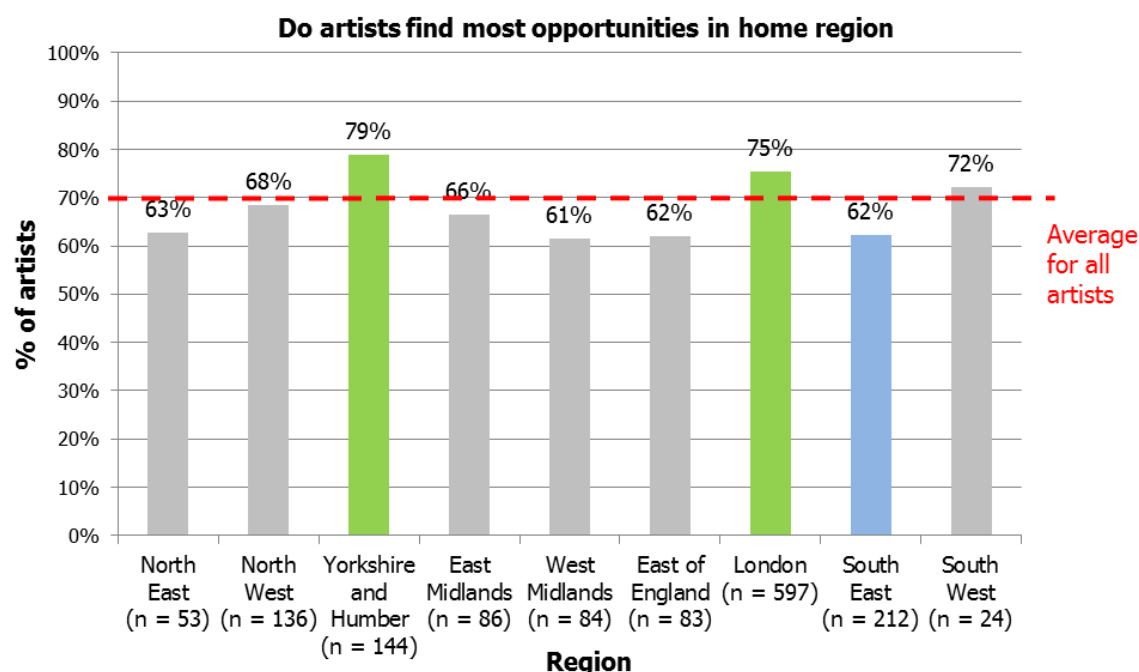
Table 42: Artform and region

Artform	London	South West	South East	Yorkshire & Humber	North West	West Midlands	East of England	East Midlands	North East	Grand Total
Fine art(s)	29%	22%	25%	26%	22%	32%	17%	22%	21%	25%
Painting	23%	17%	20%	12%	12%	14%	16%	15%	9%	17%
Sculpture	10%	11%	5%	8%	7%	6%	16%	10%	12%	9%
Craft(s)	5%	9%	12%	10%	6%	17%	12%	7%	8%	9%
Photography	8%	3%	7%	7%	11%	3%	8%	5%	8%	6%
Drawing/illustration	3%	7%	7%	3%	4%	6%	1%	8%	5%	5%
Ceramic(s)	3%	5%	5%	4%	4%	4%	5%	5%	1%	4%
Textile(s)	1%	5%	5%	4%	6%	5%	4%	7%	5%	4%
Moving image	6%	2%	3%	2%	3%	5%	3%	4%	5%	4%
Other visual art	3%	2%	2%	4%	4%	2%	8%	4%	11%	4%
Performance art	4%	3%	2%	3%	6%	2%	3%	4%	0%	3%
Multi-discipline	2%	4%	2%	5%	3%	4%	2%	2%	8%	3%
Print/printmaking	2%	3%	3%	5%	4%	2%	4%	6%	3%	3%
Participatory/ community	2%	5%	2%	6%	7%	1%	2%	3%	3%	3%
Respondent base	484	286	260	149	140	109	105	102	75	1,710

TBR ref: W1/S2

5.2 Regional opportunities

The extent to which artists find most of their opportunities in the region they live in varies, suggesting that in order to access opportunities artists need to be mobile. Figure 36 shows these differences with Yorkshire and Humber, and London being the two regions with a significantly higher proportion of artists finding most of their opportunities in their home region, and West Midlands the fewest.

Figure 36: Percentage of respondents who find most opportunities in home region

TBR ref: W1/S14&15. Respondent base 1828

5.3 Regional differences in incomes

Unsurprisingly, artists in London reported the highest average total income. In all other regions respondents had a lower income¹⁰. Table 43 shows the mean total income reported by artists in each region, compared to ONS data on average incomes. In all regions, the mean total income reported by artists is lower than the average resident income.

Table 43: Average total annual income by region

Mean annual total income	Mean income	Respondent base	Average resident incomes (gross) ¹¹
London	£18,998	485	£36,258
South West	£16,792	263	£25,179
East	£16,713	101	£29,573
South East	£15,860	244	£31,140
North East	£15,851	69	£24,580
West Midlands	£13,732	101	£24,886
East Midlands	£13,641	87	£25,105
North West	£13,039	134	£25,141
Yorkshire and Humber	£13,015	143	£24,197
Overall Mean Total income	£16,156	1,711	

TBR Ref W1/S4

¹⁰ Except for North East, and East Midlands, where sample sizes were too low to robustly measure significance.

¹¹ ONS – 2015 - annual survey of hours and earnings - resident analysis

Whilst total income by regions was as expected, due to comprising earnings from other jobs in addition to art practice, average income solely from art practice differed. These differences however were not statistically significant (Table 44) and sample sizes must be taken into account, especially in the North East.

Table 44: Average annual income from art practice, by region

Mean Annual Practice Income	Mean Income	Respondent base
North East	£7,806	78
South West	£7,510	298
London	£6,324	529
South East	£5,861	268
West Midlands	£5,625	112
East of England	£5,189	108
Yorkshire and Humber	£4,903	154
North West	£4,756	157
East Midlands	£4,459	105
Overall mean Income from art practice	£6,023	1,903

TBR Ref W1/S5

When looking at the number of artists who say their practice income is enough to live, the only significant result is that more artists in the South East say they can't but almost do make enough to live on (Table 45), although it does appear that across the board artists do not feel their practice income is enough to live on.

Table 45: Is arts practice income sufficient to live on without other income

Region	Yes, comfortably	Yes, barely	No, but almost	No, definitely not	No, it provides none of my income	Respondent Base
East Midlands	2%	7%	7%	64%	20%	110
East of England	1%	6%	10%	60%	23%	115
London	3%	6%	5%	67%	18%	540
North East	6%	13%	6%	58%	16%	79
North West	4%	9%	8%	65%	15%	161
South East	2%	6%	11%	66%	15%	280
South West	5%	10%	5%	64%	16%	312
West Midlands	4%	7%	3%	68%	18%	119
Yorkshire and Humber	4%	5%	4%	68%	19%	159

TBR ref: W1/7a

Looking at how artists in different regions earn money from their practice shows some differences in the types of opportunities for earning. We asked artists their arts income sources. The full breakdown of arts incomes by sources and statistically significant results are shown in

Table 46.

Table 46: Art practice income sources in regions (% of artists)

Income source	North East	North West	Yorkshire and Humber	East Midlands	West Midlands	East of England	London	South East	South West
Exhibiting fees	10%	13%	9%	10%	15%	10%	14%	12%	14%
Private commissions	35%	31%	29%	34%	30%	37%	26%	35%	32%
Education/university commissions/ work	24%	24%	17%	17%	21%	20%	21%	22%	19%
Local authority or public art commissions or grants	33%	23%	17%	18%	18%	16%	18%	13%	17%
Commissions from charities	8%	5%	2%	3%	4%	1%	4%	5%	4%
Other grants or agencies	0%	0%	0%	0%	0%	0%	0%	0%	0%
Private sales	38%	44%	54%	41%	47%	57%	47%	55%	58%
Auction sales	0%	0%	0%	5%	1%	1%	1%	2%	1%
Sales to intermediaries/dealers	6%	10%	11%	13%	12%	11%	8%	12%	15%
Fees earned from participatory practice (including education projects)	41%	27%	25%	18%	24%	23%	21%	23%	21%
Residencies	25%	12%	12%	15%	9%	16%	12%	5%	8%
Licencing from copyright (IPR) and copyright royalties	5%	7%	3%	5%	1%	8%	9%	7%	7%
Sponsorship and corporate funding	1%	2%	1%	2%	3%	4%	3%	2%	2%
Artist resale right (ARR)	3%	2%	0%	1%	3%	0%	2%	2%	1%
Online and digital activity / sales	16%	17%	22%	15%	11%	15%	13%	18%	17%
Respondent base	80	162	161	110	119	115	543	283	312

TBR Ref W1/S8c Respondent base 1801

5.4 Experiences of barriers by region

Table 47 indicates that the North East and West Midlands regions are the most affected by a *lack of opportunities in their local area*. Artists living in London are least affected by this, supporting the view that there are more opportunities for artists in London than other regions of the country.

Table 47: Percentage of artists selecting lack of opportunities in local area as a significant barrier

Region	% of artists reporting Lack of work opportunities in my local area	Respondent base
North East	65%	80
West Midlands	55%	119
Yorkshire and Humber	54%	161
North West	54%	162
East Midlands	53%	110
South West	49%	312
East of England	49%	115
South East	38%	283
London	23%	543
All	42%	1,885

TBR Ref W1/S12

Other significant differences in the experience of barriers in different regions were:

- *Lack of financial return from practice* was the most important barrier across all regions, but was less frequently reported in the West Midlands (71%) compared to the overall sample (80%).
- Artists in London considered *lack of funding or other financial support* (64%) and *lack of time for art practice* (68%) to be more important barriers than artists in other regions (56% and 62% overall respectively).
- *Lack of support and encouragement from family or friends* was reported more in East Midlands (11%) than generally (5%).
- *Lack of qualifications* was more important in East of England (8%) than generally (3%).
- *Discrimination on the basis of ethnic background* was more important in London (5%) and less in the South East (0%) than overall (2%).
- *Discrimination on the basis of gender* was felt more in London (10%) and less in the North West (2%) than generally (6%).
- *Discrimination on the basis of disability* was felt more in East Midlands (5%) than elsewhere (2%).

5.5 Differences in expenses by region

Interestingly, when comparing the perceptions artists have of their expenses across regions with the expenditure data they have provided in the survey the story appears less clear. For example, Table 50 shows that significantly more artists in the North East state transport and accommodation costs are an expense than other regions, yet Table 50 shows the actual costs in the North East are the lowest, with the highest travel and accommodation costs reported by artists in the South East.

Similarly, whilst Table 48 shows that North East artists are more likely to identify studio or workplace rent as an expense and South East artists less likely, Table 49 shows South East artists actually having the highest monthly rent, and the North East one of the lowest.

Table 48: Expenses faced by artists in each region (% of artists)

Expenses	North East	North West	Yorkshire and Humber	East Midlands	West Midlands	East of England	London	South East	South West
Materials and consumables	89%	78%	80%	84%	76%	86%	85%	80%	79%
Major items of equipment	39%	36%	29%	39%	37%	39%	42%	35%	33%
Subscriptions/memberships	56%	57%	59%	69%	59%	59%	57%	59%	58%
Research resources e.g. books	55%	47%	53%	52%	52%	54%	62%	53%	52%
Rent of studio or work space	60%	41%	42%	47%	26%	37%	59%	34%	38%
Promotion / marketing	38%	43%	39%	53%	44%	52%	47%	49%	47%
Child minding costs (related to art practice)	5%	4%	3%	5%	3%	5%	5%	4%	3%
Travel/accommodation	73%	59%	62%	55%	64%	61%	63%	58%	56%
Respondent base	80	162	161	110	119	115	543	283	312

TBR Ref W1/S12

Table 49: Studio and workplace costs per region

Region	Studio/workspace rent (£ per month)	Respondent base
South East	£103.13	97
London	£70.05	322
North West	£64.98	66
West Midlands	£46.33	31
South West	£41.98	120
North East	£34.33	48
Yorkshire and Humber	£31.58	67
East of England	£26.53	43
East Midlands	£22.17	52
Total	£58.37	846

TBR Ref W1/S20

The factors driving these costs are not evidenced from in the survey data. For example, whilst we could speculate that studio costs in the South East are due to its proximity to London or that travel costs in the South East are due to train travel into the capital, further targeted research would need to be undertaken to gain a deeper understanding of the issue.

Table 50: Travel & accommodation costs per region

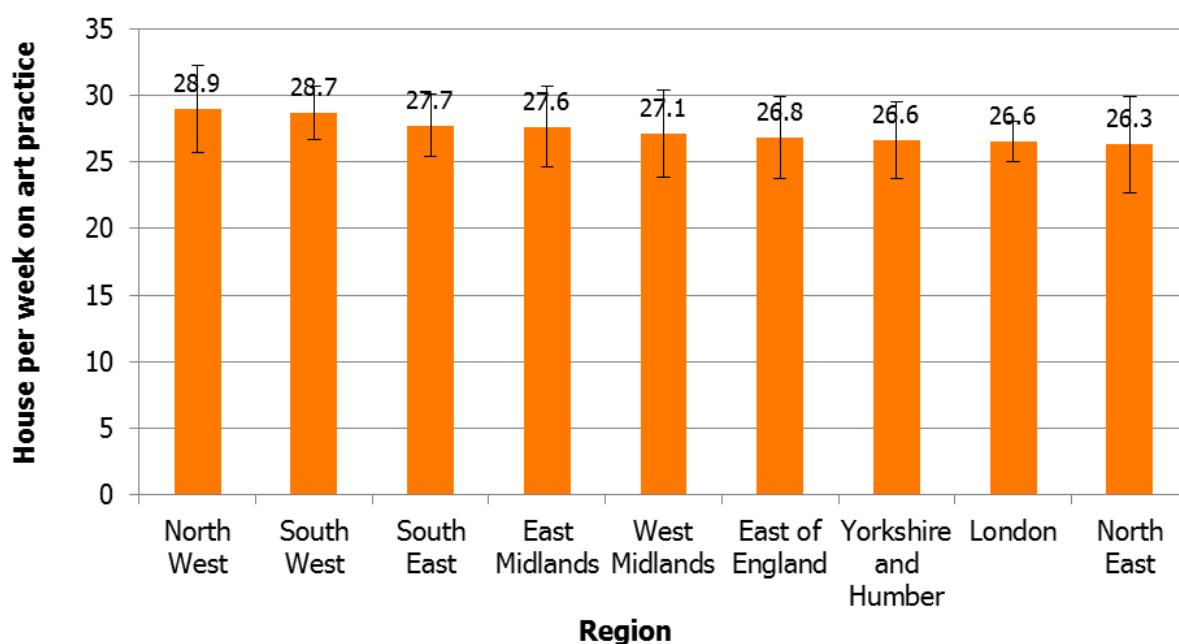
Region	Travel & accommodation (£ per month)	Respondent base
South East	£40.04	163
West Midlands	£20.90	76
South West	£18.27	175
London	£17.75	344
Yorkshire and Humber	£17.60	100
North West	£13.95	96
East Midlands	£12.57	60
East of England	£11.89	70
North East	£9.59	58
Grand Total	£19.84	1142

TBR Ref W1/S20

5.6 Time spent on practice by region

There are no statistically significant differences in the amount of time spent on practice, however, indicative data suggesting a small difference across regions is shown in Figure 37.

Figure 37: Time spent on arts practice by region



TBR Ref W1/S9

Note: The error bars show the upper and lower limits of the estimated mean value for the category based on a 95% confidence interval.

Although there is little variation in the number of hours artists report working on their arts practice, there is some variation in the extent to which artists are able to work as much as they like.

Significantly fewer artists in London feel that they are able to work on their practice as much as they would hope (Table 51). This could be expected by looking at barriers, where significantly more artists in London view lack of time for art practice due to other pressures and responsibilities' as a barrier compared to other regions.

Table 51: Are artists able to work as much as they like on their practice?

Region	Yes – I was able to practice as much as I hoped to	No – I was unable to practice as much as I would have liked	Response base
East Midlands	20%	83%	106
East of England	24%	81%	108
London	18%	85%	516
North East	32%	76%	75
North West	26%	79%	146
South East	28%	78%	268
South West	38%	73%	299
West Midlands	29%	77%	115
Yorkshire and Humber	32%	76%	146
Total	26%	79%	1,779

TBR Ref W1/S7

These findings show the many factors influencing artists' careers, and raises further questions which would benefit from further specific research.

6. Visual artists' relationships with the Creative Industries

This section draws on the previous analysis in the report to investigate relationships between the visual artists and the wider Creative Industries.

Existing research into artists in developed economies shows that multiple job-holding is the norm for artists. Our survey shows that almost 7 out of 10 artists have additional jobs and just under half have two or more additional jobs as well as their own arts practice.

It is also clear from the survey data that many additional jobs that artists have are artform related, but that artists also work in the wider culture and Creative Industries.

Financial motivation is the main driver for artists to take additional jobs, followed by the chance to work in a role relevant to artists' interests and expertise or which lead to personal and career development. Although additional jobs are essential for financial survival for many artists, jobs in the culture sector or Creative Industries can also assist in building networks and insight, and capitalise on artists' knowledge and skills.

To investigate work relationships and exchanges between the visual artists and other industries we have looked at the type of additional jobs artists have.

Of artists who have additional jobs, more than 60% reported having at least one artform related job, most commonly as a lecturer/academic or arts teacher. Teaching and academic careers are most common and could be viewed as a good fit with the key drivers identified for artists (see above) as they provide a secure income, an opportunity to use artform expertise and provide time to practice during school and academic holidays.

Amongst artists with at least one additional that is not specifically related to their chosen artform, nearly 20% hold jobs that could be described as culture- or creative-related. However it is not possible to say what industry sectors these jobs are in.

Three demographic patterns emerge, each of which would need further research to study in more depth:

- Painters are most likely to have non-artform related jobs
- Postgraduates earn more from artform-related jobs than other artists with or without degrees
- Men and women work the same number of hours in artform-related additional jobs on average, but men earn significantly more than women from these jobs.

A more comprehensive study of artists' additional jobs which explores in more depth than this survey could and would be useful to establish what sectors artists' additional jobs are in to better understand the full extent of the relationships between the visual artists and the broader creative sector.

This section draws on the previous analysis in the report to investigate relationship between the visual artists in our sample and the wider culture and Creative Industries. This is done through an investigation of the jobs that artists undertake in addition to their art practice. The survey was structured to understand additional art-related jobs and additional non artform-related jobs.

Previous research indicated that multiple job holding is the norm for artists and that up to half of artists' income comes from non-artform related work. This is described in the Literature and Data Review that accompanies this report, which discusses how:

- Non-artform related work tends to be unskilled.
- In some case artists feel that non-artform related jobs provide opportunities for them to apply their skills in alternative ways.
- Many jobs, while not directly artform-related, are within the wider Creative Industries.

The Literature and Data Review concluded that relationships with the Creative Industries do exist, but predominantly explored the need for artists to take second jobs, rather than exploring what these jobs were and their resulting economic impact.

The evidence gaps identified in the existing research demonstrate a need for further understanding of: the non-artform jobs which artists perform to make a living; what sectors these non-art jobs are in; how much time artists spend in these non-artform jobs; how much income artists make from these jobs; and whether their artistic skills and experience are utilised fully in these jobs. However, for this study, the constraints around the length of the survey questionnaire meant that whilst data on additional jobs and related income were asked, artists were not asked to identify the sectors in which their additional jobs operated. The results from this element of the survey are presented in this section. An opportunity exists, therefore, for future work to build on our survey results presented here.

6.1 Additional jobs of visual artists

In Section 3.3 it was described how more than three-quarters of artists said they were not able to spend as much time on their practice as they would have liked, and that almost 90% of artists felt they could not earn enough to live on solely from their art practice. As a result, the majority of artists have additional jobs, often in arts-related roles. In fact, as Table 53 shows, almost one in five artists (19%) who have additional jobs hold down three or more.

Table 52: Additional jobs of visual artists

In addition to your art practice did you undertake any other jobs in 2015?	Count	Percentage
Yes	1,360	69%
No	615	31%
Total	1,979	100%

TBR Ref W1/S3

Table 53: Number of additional jobs

In addition to your art practice did you undertake any other jobs in 2015?	Count	Percentage
I had 1 other job	736	54%
I had 2 other jobs	361	27%
I had 3 or more other jobs	256	19%
Total	1,353	100%

TBR Ref W1/S3

Artists were asked to state their top three reasons for having additional jobs (Table 54). Whilst financial reasons are the most frequently identified reasons, more than half stated their additional jobs were in an area of interest or expertise, suggesting an exchange of skills from their visual arts practice to other areas of the culture and Creative Industries, as well as other sectors of the economy.

Table 54: Motivations for additional jobs

Top three reasons for taking additional job(s)	Number of artists responding	Percentage (of those who have additional job(s))
To supplement income	1,192	87%
It is an area of interest/expertise	757	55%
Professional development	402	29%
Work environment	380	28%
Benefits of formal employment	348	26%
Personal development	246	18%

TBR Ref W1/S3

Artists were asked in our survey whether they considered their additional jobs to be 'artform-related' or 'non-artform-related' (Table 55). Whilst slightly more artists in our survey work only in artform related additional jobs (43%), this is not significantly more than those who only work in non-artform related jobs (34%).

In Table 53 it was shown that 46% of those with additional jobs, hold down two or more. Given that Table 55 indicates that 23% of artists have both artform related and non-artform related jobs, it can be inferred that around half of artists with multiple additional jobs work in a mix of job types.

This reflects the balance between seeking additional jobs for financial reasons, and seeking additional jobs for artistic and personal interest development reasons (and recognising that these are not mutually exclusive, of course) as described in the Literature and Data Review and Table 54 above.

Table 55: Type of additional jobs

Were your additional jobs art related or non-art related?	Number of artists responding	Percentage (of those who have additional job(s))
Art related job ¹²	583	43%
Both art and non-art related jobs	308	23%
Non-art related jobs	469	34%
Total	1,360	100%

TBR Ref W1/S3

6.2 Artists and additional jobs in the Creative Industries and arts and cultural sector

The Artists' Livelihoods Survey looked at the number and proportion of artists with additional jobs across the different sub-art forms. The data was used to investigate if there were any relationships between art forms and the propensity for additional jobs and whether those jobs are artform-related. This is done to understand how likely are artists who work in different artforms to be using their artistic skill in their other jobs.

Statistical testing was undertaken on sub-art forms where the survey generated a sample of 50 or more artists who had additional jobs. The only significant differences between artforms identified by the analysis are (Table 56):

¹² Defined as not your specific artform practice, but associated with art e.g. working in a gallery, invigilating, front of house staff etc.

- Artists whose primary practice is painting are *more likely* to have only non-artform related jobs. This suggests that painters are less able than other artists to find additional income-earning applications for their artistic skill.
- Artists whose primary practice is moving image are *less likely* to have only non-artform related jobs. This suggests that their skills are comparatively more transferable.
- Artists whose primary practice is performance art are *more likely* to have both art and non-artform related jobs.

Table 56: Type of additional job by visual art form of respondents

Visual art form of respondents	% of artists with artform related additional jobs	% with both art and non-artform related additional jobs	% of artists with non-artform related jobs	Response base
Fine art(s)	42%	24%	34%	313
Painting	37%	20%	43%	205
Sculpture	41%	21%	38%	112
Photography	49%	20%	31%	90
Craft(s)	43%	23%	34%	88
Drawing/illustration	40%	16%	44%	62
Moving image	48%	30%	22%	60
Performance art	40%	36%	24%	50

TBR Ref W1/S24

6.3 Analysing additional jobs

This subsection begins to investigate the types of additional jobs artists hold by looking at their job titles and areas of work. What the survey did not explore is the industrial sector in which these additional jobs are based. Thus, whilst we can start to see what types of other jobs artists hold, we cannot analyse with precision how many of these fall within the cultural sector, wider Creative Industries or beyond. To further explore this area, more targeted primary data collection from artists with additional jobs would be needed to assess the number of:

- Artform-related jobs in culture and Creative Industries ; an indicative example in our survey being the job of 'gallerist' in an art gallery.
- Non-artform related jobs in the culture or Creative Industries; an indicative example in our survey being the job of 'customer services assistant' in a museum.
- Creative jobs in non-creative sectors; for example this could be a web-designer in financial services. Without industry sector information our survey data cannot explore this.

Focussing on the additional jobs of artists, the survey asked the artists who stated they have artform related additional jobs to select from a long list of occupations and job titles. This allowed us to begin to understand what creative and cultural jobs artists have, although we cannot say with precision what sector all of these jobs are in.

Looking at the artform related additional jobs amongst these artists who hold them, the two most common additional jobs are Lecturer/Academic and Arts Teacher (Table 57). The top ten non-education art-related jobs are also shown in Table 57. Outside of education (the top two responses), we see a range of jobs reported by artists that are common to the culture and Creative Industries such as Curator, Arts Administrator and Digital Designer/Artist.

As shown above, the main motivation for taking additional jobs was to supplement income, followed by the area of interest/expertise. Teaching and academic careers could be viewed as a good field for

these motivations to be satisfied as they provide a relatively secure income, an opportunity to use artform expertise and by providing time to practice during academic and school holidays. Similarly, working in a creative and cultural environment fits with the motivations of being employed in an area of interest, building networks and enjoying the work environment.

The theme of additional jobs was discussed in focus groups with artists, looking into the merits of different types of additional jobs and how these relate to arts practice. This is discussed in further detail in the accompanying Qualitative Evidence Report.

Table 57: Most frequent art related additional jobs

Artform related additional jobs	Percentage of artists who have at least one artform-related additional job	Percentage of all artists	Number of artists
Lecturer/Academic	24%	11%	213
Teacher (Arts)	22%	10%	197
Education/learning Staff	15%	7%	134
Technician	11%	5%	99
Arts Administrator	10%	4%	85
Curator	9%	4%	80
Project Manager	7%	3%	65
Writer	7%	3%	65
Community Art Worker	7%	3%	61
Consultant	7%	3%	60
Digital Designer/Artist	6%	2%	50
Graphic Designer	6%	2%	50
Maker	5%	2%	47

TBR Ref W1/S25

Respondent bases: Artists with additional jobs n = 891; All artists n = 2,007

We have also looked at the job titles of artists who report having non-artform related additional jobs. These artists were asked to provide the job title in free-text format. The responses given have then been grouped together into common job areas. Some of the provided job titles can be grouped into job areas which are common to the culture and Creative Industries. (However, we do not know which sector these jobs are in so our analysis cannot indicate with precision the extent the relationships.)

For these artists, the most common jobs are within galleries, museums or libraries (Table 58), and we can assume a relationship with the culture and creative sector, whereas our data does not allow us to be so certain about those with additional non artform-related jobs, e.g. in the field of 'Design' or 'Digital'.

What we can say, however, is that the range of job areas identified in Table 58 are all related in some way to either the culture or Creative Industries, which leads us to conclude that even for artists holding non-artform jobs, there is a great deal of overlap and exchange across those sectors, and there may be evidence of wider exchange.

Table 58: Creative or cultural job areas amongst non-art related jobs

Job area	Percentage of artists with at least one non-artform related additional job	Percentage of all artists	Number of artists
Gallery/museum	3%	1%	22
Library/archive	3%	1%	19
Design	2%	1%	16
Digital	2%	1%	15
Writer/editor	2%	1%	15
Media/publishing	2%	1%	14
Film/photography	2%	1%	12
Crafts	1%	1%	11
Theatre/Cinema	1%	0%	10
TV/radio	0%	0%	3
Entertainment	0%	0%	1

TBR Ref W1/S25

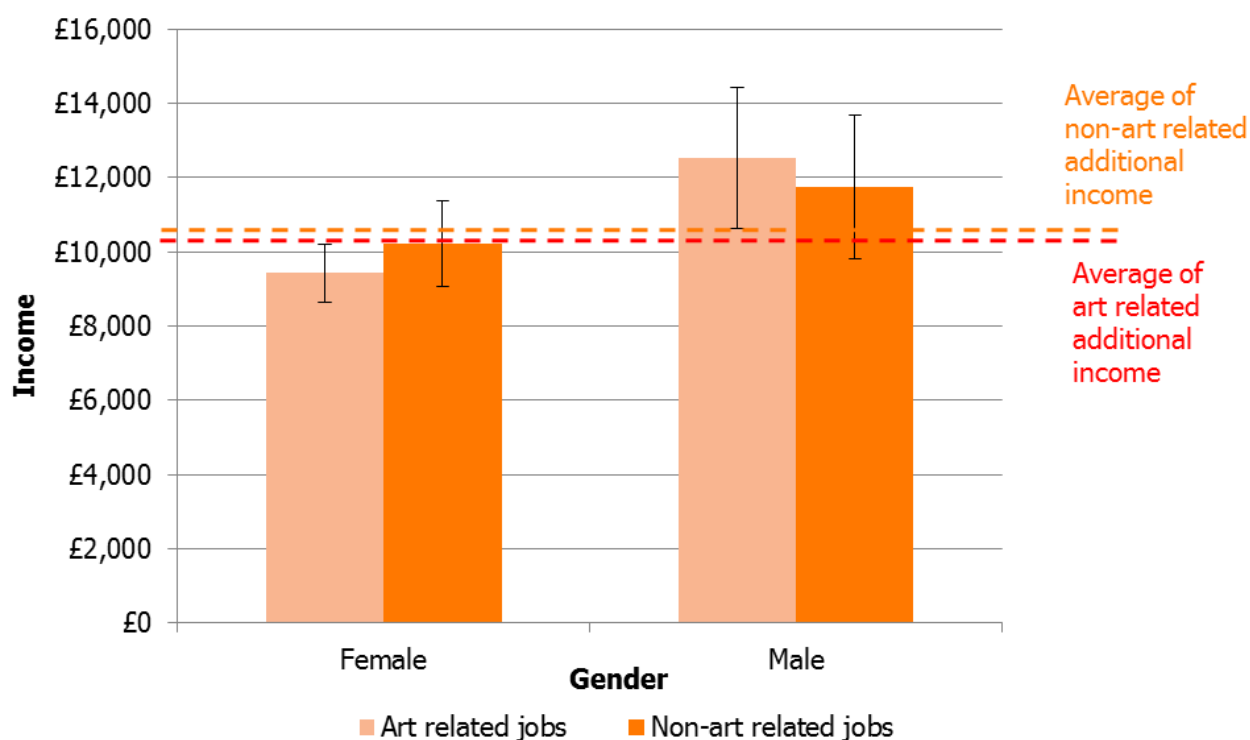
Respondent bases: Artists with additional jobs n = 777; All artists n = 2,007

6.5 Incomes from additional jobs

This sub-section looks at the average incomes artists gain from additional jobs. Looking at the income from artform related jobs amongst different demographic groups of artists gives an indication of the types of economic linkages between the visual artists and artform related activity.

For artform related jobs, men generate a significantly higher income than women (Figure 38). However, this is not the case for non-artform related jobs where there is no significant difference between the incomes of men and women.

Figure 38: Average annual incomes from additional jobs by gender



TBR ref: W1/S6.

Respondent base: Art related; female n = 573, male n = 228. Non-art related; female n = 494, male n = 186

Note: The error bars show the upper and lower limits of the estimated mean value for the category based on a 95% confidence interval.

There is insufficient evidence in the data to suggest why women in artform related jobs earn less than men. Whether this is a function of different job roles, or unequal pay is a topic which would require further research. What the survey data does suggest however is that the average number of hours spent working in artform related jobs is broadly the same for men and women (Table 59) suggesting income differences may be driven by factors other than working hours.

Table 59: Hours spent per week working in art related jobs

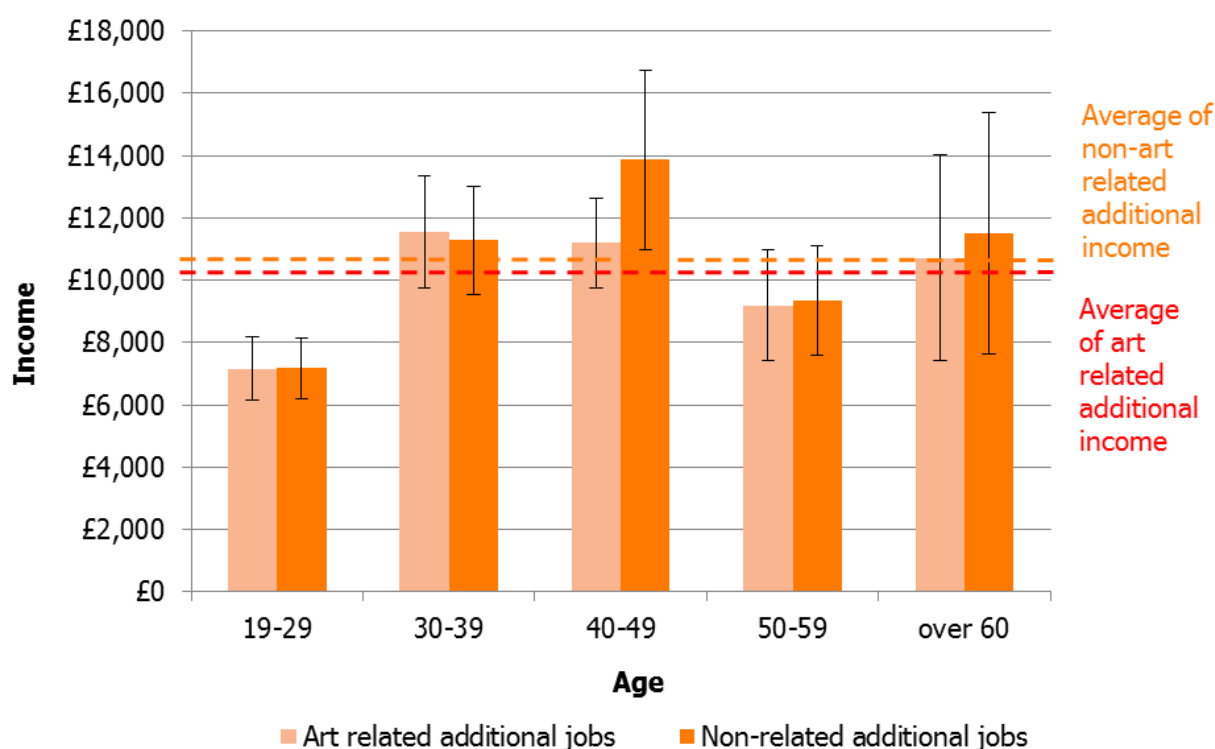
Artists	Average hours worked per week in art related additional job	Response base
Female	24.3	569
Male	24.7	232

TBR Ref W1/S18

Across different age bands the income profile from additional jobs reflects the overall income profile discussed in Section 3. We see that 19-29-year-old artists have a significantly lower income from artform-related additional jobs compared to artists aged between 30 and 49. Whilst other differences between age groups are apparent, this data is not statistically significant and is therefore indicative only.

The Literature and Data Review touched upon the prevalence of unpaid work experience or internships, which may be a factor in the non-artform practice earnings profile for younger artists. However, there is insufficient evidence in the data to suggest why younger artists in artform related jobs earn less. Thus the topic of additional jobs was discussed in focus groups and presented in the accompanying Qualitative Evidence Report.

Figure 39: Average incomes from additional jobs by age



TBR ref: W1/S6 Respondent base:

Art related; 19-29 n = 135, 30-39 n = 197, 40-49 n = 221, 50-59 n = 151, 60+ n = 65.

Non-art related; 19-29 n = 138, 30-39 n = 159, 40-49 n = 167, 50-59 n = 147, 60+ n = 58.

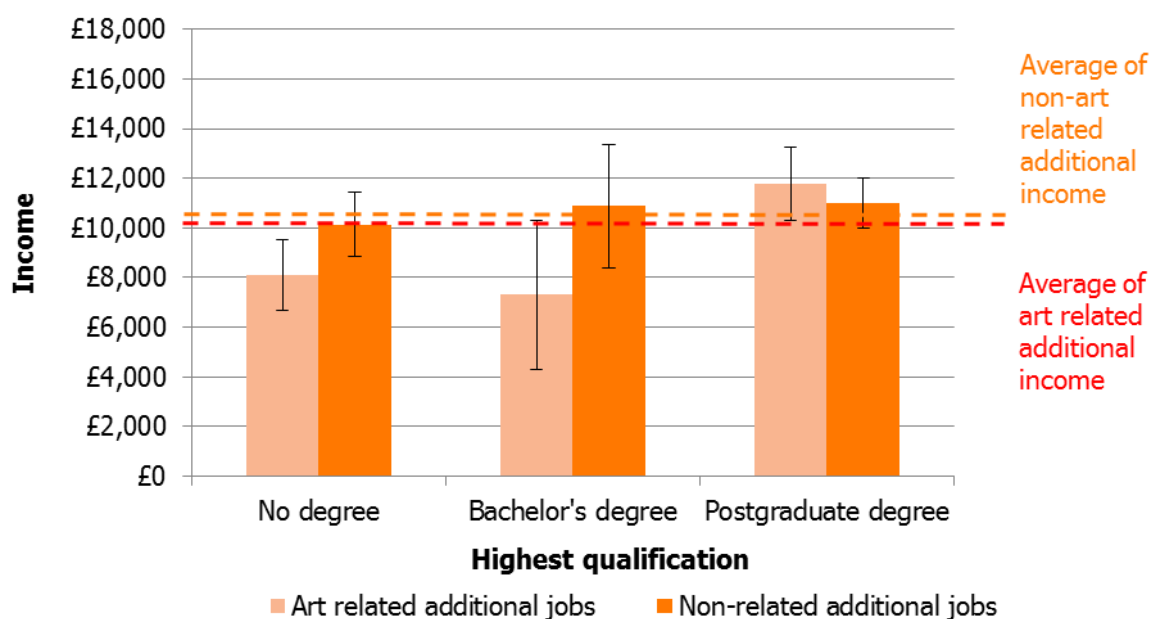
Note: The error bars show the upper and lower limits of the estimated mean value for the category based on a 95% confidence interval.

The Literature and Data Report, and the profile of artists who responded to the survey, both suggest that more artists tend to have higher level qualifications compared to the population as a whole, and that those with higher qualifications earn more.

Of the artists in our survey who have artform related additional jobs, 54% have a postgraduate level qualification (754 out of 1,358 artists who told us) suggesting that artform related opportunities are more accessible to artists with the highest-level qualifications.

Furthermore, artists with postgraduate qualifications have statistically higher incomes from artform related jobs than those with a Bachelor's degree or no degree. There were no other significant differences apparent in the analysis, as shown in Figure 40.

Figure 40: Average incomes from additional jobs by qualification levels



TBR ref: W1/S6. Respondent base:

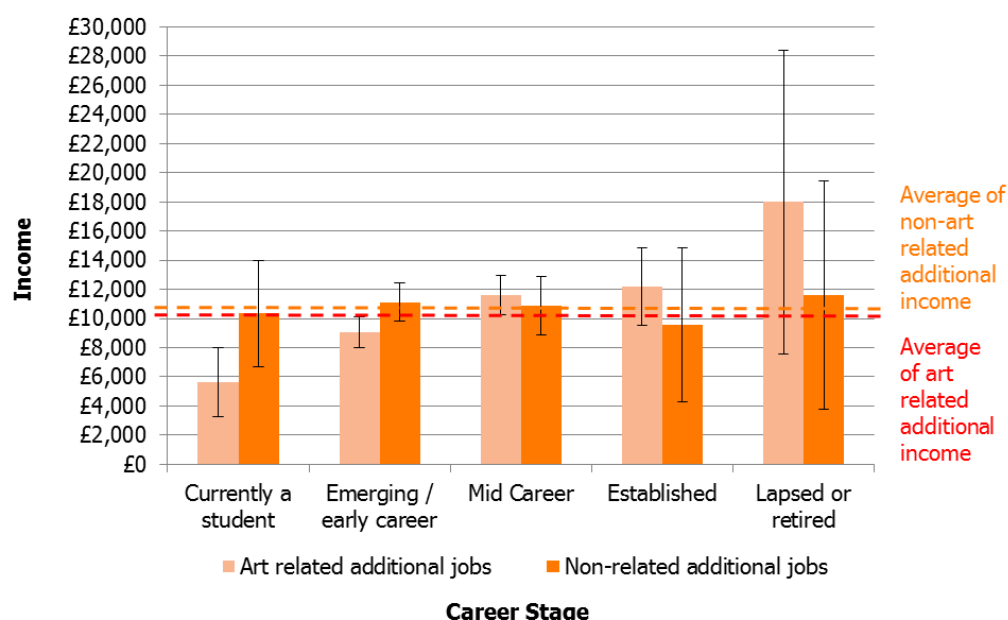
Art related; No degree n = 54, Bachelor's n = 280, Postgraduate n = 490.

Non-art related; No degree n = 76, Bachelor's n = 284, Postgraduate n = 336.

Note: The error bars show the upper and lower limits of the estimated mean value for the category based on a 95% confidence interval.

Figure 41 provides an indication of how income from additional jobs varies across artists at different stages of their career. Statistical analysis suggests that career stage does impact on incomes – however, sample sizes are not sufficient in all categories to fully identify statistical differences between groups. There are no statistical differences between the additional job incomes of all other demographics and regional groups.

Figure 41: Average incomes from additional jobs by artist career stage



TBR ref: W1/S6. Response base: Art related; Currently a student n = 18, Early career n = 362, Mid-career n = 268, Established n = 108, Lapsed/retired n = 14.

Non-art related; Currently a student n = 32, Early career n = 372, Mid-career n = 163, Established n = 53, Lapsed/retired n = 12.

Note: The error bars show the upper and lower limits of the estimated mean value for the category based on a 95% confidence interval.

7. Appendix

7.1 Methodology note

One of the most significant challenges in conducting a survey such as this one is that there is no robust, accepted estimate of the size and profile of the visual artists' population in England. In this situation, it is not possible to design a sample frame to drive the survey response collection and conduct random sampling from a research population, nor is it possible to know with any certainty how representative the data are of the population surveyed as potential skews could be introduced through the process of survey promotion and dissemination. It is therefore not possible to weight the resulting data to represent an overall population.

An online methodology approach also carries some inherent weaknesses in that there is no control over the response rate, profile or veracity of respondents. Further, the distribution route of an online survey may not reach the full potential respondent base, or may under-represent groups who are not digitally savvy, who may have access issues which create a barrier to completing an online survey, or who are simply disinclined to take part in online surveys.

With this in mind, our online survey was completed following a detailed design phase and pilot test with 10 visual artists. The survey was disseminated by visual artist focused organisations and membership bodies who were asked to promote the survey to their members and networks, principally through social media, promotion on websites and a significant number of emails sent direct to artists via Project Partners and sector specialist bodies. The strengths of this approach are as follows:

- The network of organisations that assisted in the promotion of the survey have existing relationships and a standing within the visual artists' workforce which meant that a large volume of responses was anticipated (and indeed achieved).
- The promotional channels used – especially social media – were likely to increase the exposure of artists to the survey links.

The resulting number of respondents to the survey (2,007 visual artists) represents the largest ever survey conducted in England of visual artists in terms of sample sizes and provides a strong baseline from which further longitudinal research could be based.

Note that the survey was run during Spring 2016. Much of the data therefore relates to the status and characteristics of artists at the time they completed the survey. It should be noted that data questions on incomes and costs were asked with reference to 2015.

Figure 42: Respondent base by age

Age	Count	Percentage
19-29	260	13%
30-39	386	19%
40-49	503	25%
50-59	429	21%
over 60	258	13%
Prefer not say/no answer	171	9%
Total	2,007	100%

Source: TBR Ref W1/S2

Figure 43: Respondent base by career stage

Age	Count	Percentage
Currently a student	57	3%
Emerging / early career	794	40%
Mid Career	597	30%
Established	323	16%
Lapsed or retired	42	2%
Other - Please specify	152	8%
(blank)	42	2%
Total	2,007	100%

Source: TBR Ref W1/S10

Figure 44: Respondent base by gender

Gender	Count	Percentage
Female	1,374	68%
Male	552	28%
Transgender	3	0.1%
Other	17	1%
Prefer not say/no answer	61	3%
Total	2,007	100%

Source: TBR Ref W1/S2

Figure 45: Respondent base by ethnicity

Ethnicity	Count	Percentage
Asian/Asian British/Arab	38	2%
Black/Black British (African/caribbean/other)	19	1%
Mixed	50	2%
Other	20	1%
White British/English/Scottish/Welsh	1,494	74%
White Irish/white other	275	14%
Prefer not say/no answer	111	6%
Total	2,007	100%

Source: TBR Ref W1/S2

Figure 46: Respondent base by disability

Disability	Count	Percentage
Disabled	164	8%
Not disabled	1,701	85%
Prefer not say/no answer	142	7%
Total	2,007	100%

Source: TBR Ref W1/S2

Figure 47: Respondent base by education level

Education	Count	Percentage
No formal qualifications	13	1%
GCSE (or equivalent)	26	1%
A Level (or equivalent)	56	3%
HNC / Higher Apprenticeship	18	1%
HND / Foundation Degree / NVQ Level 4	72	4%
Bachelors Degree	753	38%
Masters/Postgraduate Degree/Certificate/Diploma	907	45%
Doctorate / PHD	93	5%
Other qualifications	38	2%
no answer	31	2%
Total	2,007	100%

Source: TBR Ref W1/S2

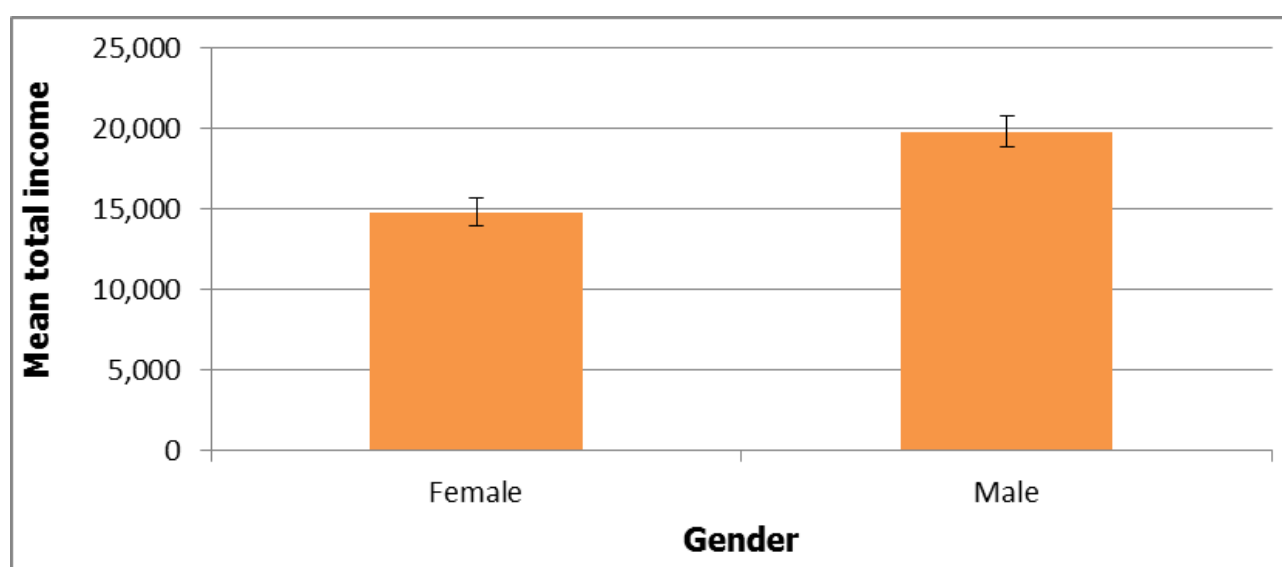
7.2 Approach to statistical testing

Key to this research is identifying whether, and to what extent, experiences of artists differ across different artforms and demographic groups. Thus it was necessary to test these differences for statistical significance. The methods used are discussed in this section.

7.2.1 Approach to statistical testing

In the existing report, charts comparing means between populations are all shown with 95% confidence intervals. This indicates that we can be 95% confident that the true mean lies between the upper and lower limit of the confidence intervals. 95% confidence intervals are carried out for all tables and charts where the bases of each category are at least 50. Where bases fall below 50, confidence intervals will be very high and results should be treated as indicative only.

Figure 48: Example of the use of 95% confidence intervals when comparing means: mean income of male and female artists \pm 95%CI.



95% confidence intervals are calculated as follows:

$$\text{Mean} \pm Z_{.95} * \sigma * \sqrt{n}$$

Where $Z_{.95}$ is the critical value required for 95% confidence, σ is the standard deviation of the sample and n is the sample size.

In addition, we carried out various tests to determine if mean values or proportions show statistically significant differences between groups.

Statistical tests were carried out to compare differences in mean values between groups (e.g. income, time spent on art form) and also to test whether the observed differences between the proportion of respondents indicating a particular factor (whether a barrier to their career, a reason for continuing etc.) between groups is statistically significant. Since income was found to have a right skew (i.e. was not normally distributed) and all other measures were categorical or ordinal, we use non-parametric tests throughout.

Table 60 outlines the approach used for each type of data. In some cases there were more than two groups to compare between (such as with age band) and so an initial test was carried out to see if the variable varied across the groups (i.e. does income differ significantly between age groups) and an additional test was carried out to determine which groups differ from which (i.e. do 19-29-year-olds significantly differ from 20-39-years-olds in their mean income).

Table 60: Statistical tests carried out for each comparison

Response variable	Explanatory variable	Overall comparison test	Between group test
Income	Gender	Wilcoxon-Mann-Whitney Test	N/A
	Age	Kruskal-Wallis test	Nemenyi post hoc test
	Region	Kruskal-Wallis test	Nemenyi post hoc test
Barriers	Age	One sample Z-test for Proportions	N/A
	Gender	One sample Z-test for Proportions	N/A

7.2.2 Approach to displaying statistical significance

We tested whether the observed difference between the proportion of respondents indicating a particular factor (whether a barrier to their career, a reason for continuing etc.) between a group and the overall sample is statistically significant, e.g. is the proportion of women indicating a particular barrier higher than the population as a whole? The example below indicates whether there was any statistically significant difference between the probabilities of a respondent listing each factor as being a major barrier to their career according to age and gender.

In order to test whether differences were statistically significant, the proportions were compared using one sample Z-tests for proportions (where each group's response rate was compared with the whole survey response rate). The whole survey response rate that differences have been compared against includes those who did not indicate their age (or whichever characteristic is under consideration), therefore the total respondent base of the all column is the total of all who answered the question (e.g. about barriers) and may be higher than the sum of the columns by age.

7.3 Data tables and figures

Table 61 shows the percentage of respondents selecting each question by age band. Green indicates that the age group were statistically significantly more likely to identify the factor as a barrier compared to the population as a whole ($p < 0.05$). Blue indicates that the group were statistically significantly less likely to identify the factor as a barrier compared with the whole population ($p < 0.05$).

When testing differences between means (e.g. mean income, mean time spent on arts practice) we applied Wilcoxon-Mann-Whitney tests (where there were only two groups to compare) and Kruskal-Wallis test followed by Nemenyi post hoc tests (where there were more than two groups to compare). Letters are used to indicate statistically significant differences:

1. where groups **share a letter** there **are statistically significant differences**;
2. where the groups **do not share a letter** there **is a statistically significant difference**.

For example, in Figure 49 those in the first three age groups do not differ significantly in the hours they spend on arts practice. However, all three of the first three age groups differ significantly from the last two age bands. The last two age bands do not differ from each other.

7.4 Data tables and figures

Table 61: Experience of barriers by age groups – are figures for age groups significantly different to the overall sample?

Most significant barriers	19-29	30-39	40-49	50-59	60 +	All
Lack of work opportunities in my local area	53%	40%	41%	44%	33%	42%
Lack of financial return from art practice	85%	85%	85%	83%	66%	82%
Lack of access to funding or other financial support	69%	63%	57%	58%	36%	57%
Lack of time for art practice due to other pressures and responsibilities	80%	69%	66%	59%	43%	64%
Difficulty accessing materials or equipment	21%	13%	11%	8%	10%	12%
Difficulty accessing markets or promotion	32%	43%	41%	45%	50%	42%
Lack of support and encouragement from family or friends	7%	7%	5%	4%	5%	6%
Difficult access for artists with a disability	3%	4%	4%	3%	3%	3%
Lack of art related skills development	15%	10%	9%	8%	9%	10%
Lack of non-art skills (e.g. Business skills)	32%	23%	19%	25%	21%	23%
Lack of qualifications	4%	4%	4%	3%	1%	3%
Limited access to training / CPD courses	3%	4%	5%	5%	1%	4%
Discrimination on the basis of: Ethnic background	3%	3%	3%	1%	0%	2%
Discrimination on the basis of: Gender	6%	8%	7%	5%	4%	6%
Discrimination on the basis of: Disability	1%	2%	2%	2%	2%	2%
Discrimination on the basis of: Age	6%	4%	10%	19%	20%	12%
Discrimination on the basis of: Background	3%	6%	6%	4%	2%	5%
Discrimination on the basis of: Caring responsibilities	1%	5%	6%	5%	4%	4%
Base (n)	260	386	503	429	258	2,007

Figure 49: Mean time spent on art practice by age band

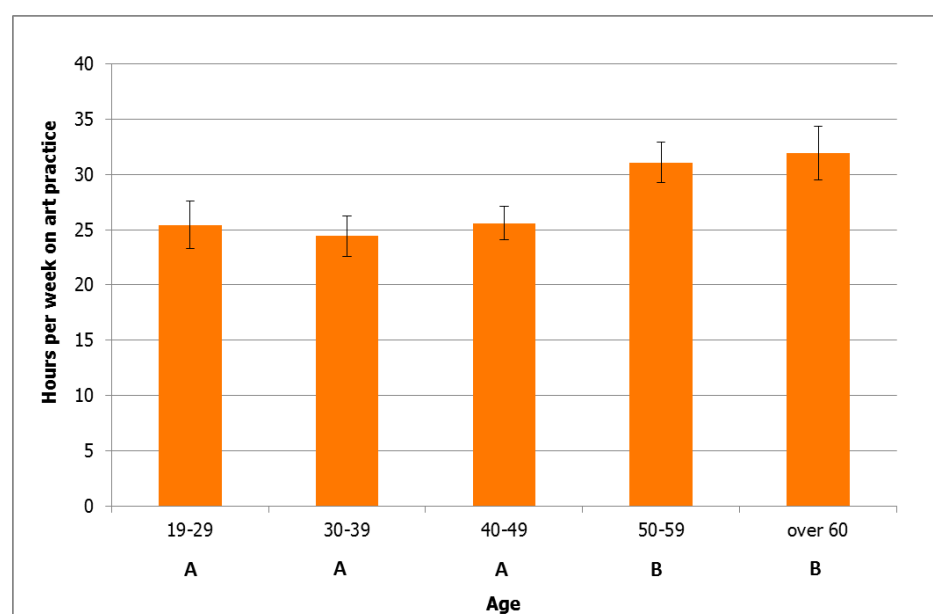
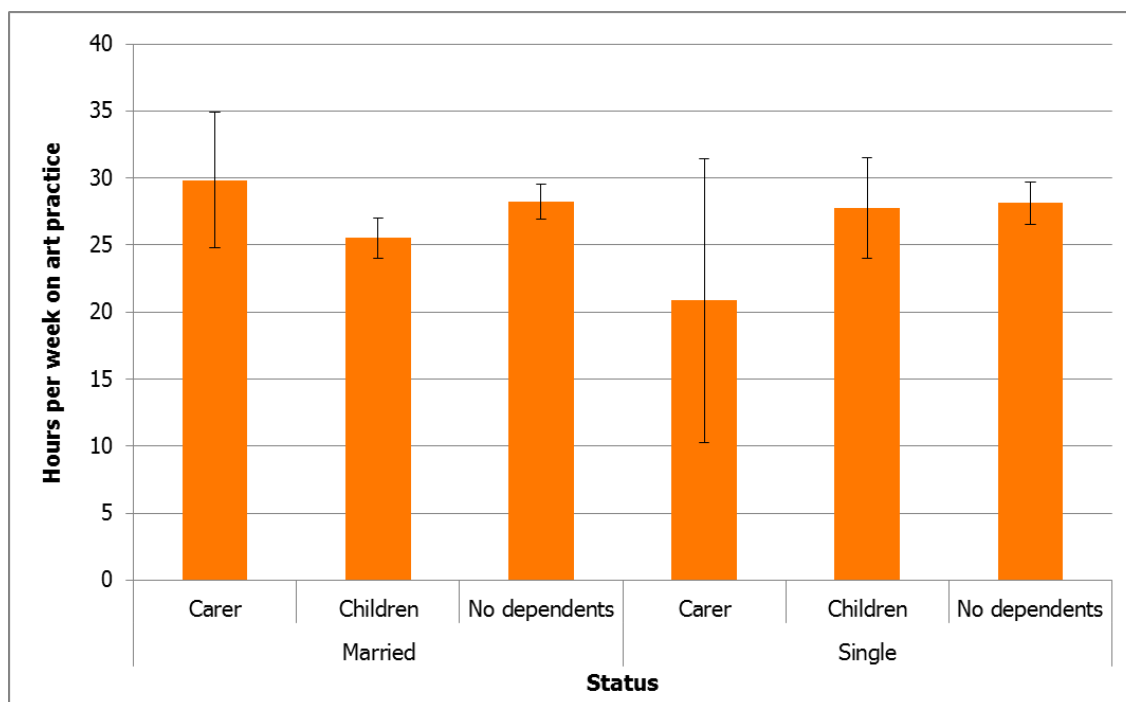


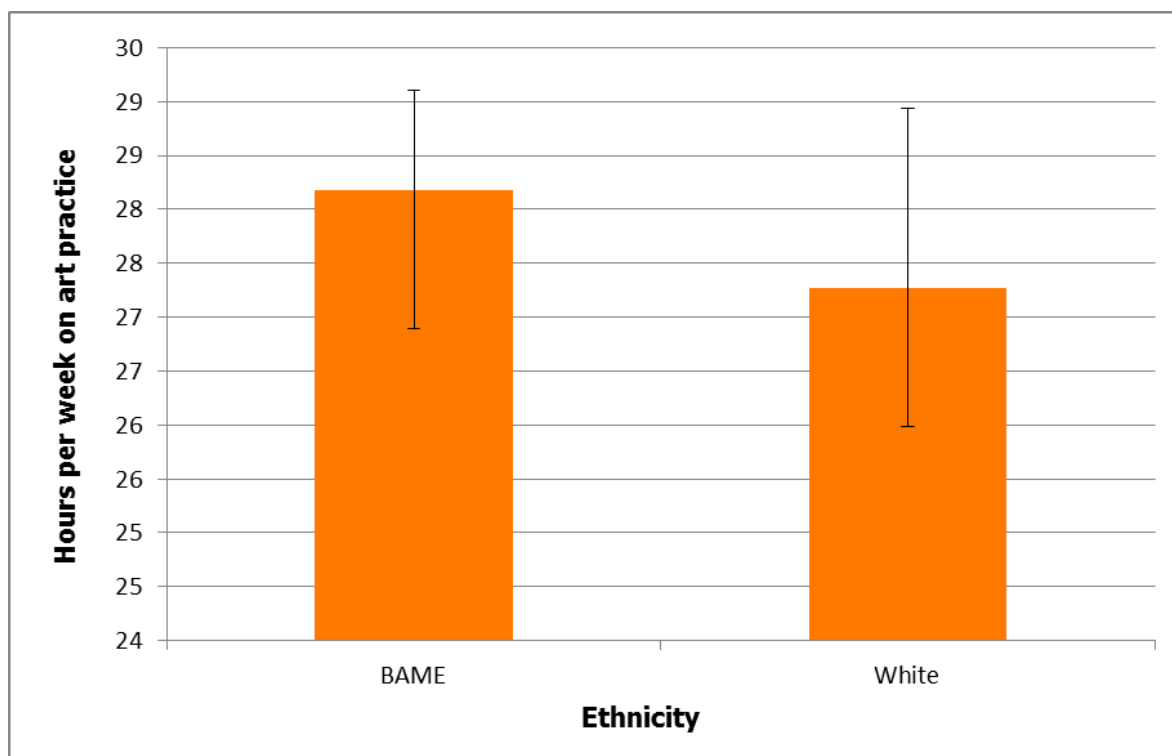
Figure 50: Hours spent on their practice per week by family status



TBR ref: W1/S9 Respondent base 1918

Note: The error bars show the upper and lower limits of the estimated mean value for the category based on a 95% confidence interval.

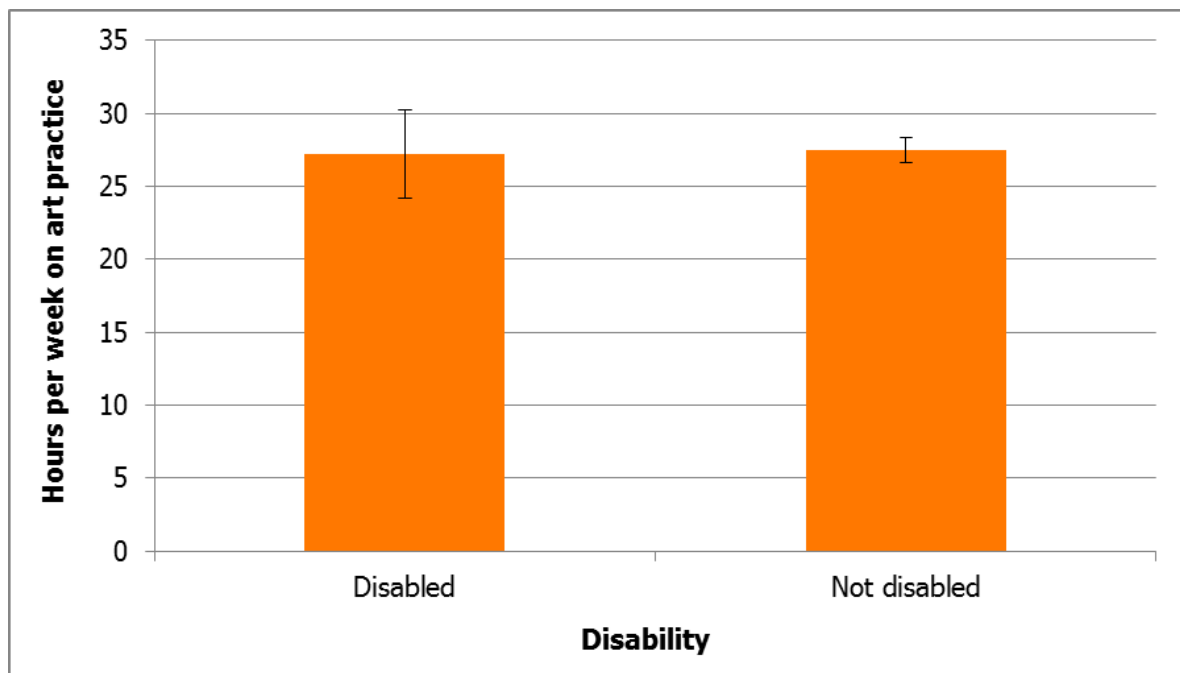
Figure 51: Hours spent per week on practice, by ethnicity



TBR ref: W1/S9 Respondent base 1879

Note: The error bars show the upper and lower limits of the estimated mean value for the category based on a 95% confidence interval.

Figure 52: Hours spent per week on practice, by disability



TBR ref: W1/S9 Respondent base 1849

Note: The error bars show the upper and lower limits of the estimated mean value for the category based on a 95% confidence interval.

Table 62: Average hours spent per week on practice, by sub artform

	Count	Mean	StDev	95% CI	Significant differences*
Textile(s)	70	35.1	20.96	4.91	B
Ceramic(s)	72	30.3	16.29	3.76	ABC
Sculpture	163	30.3	18.60	2.86	BCD
Painting	311	30.0	18.04	2.01	BC
Drawing/illustration	87	28.4	15.21	3.20	ABC
Other visual art	66	27.1	18.38	4.43	ABC
Craft(s)	159	27.0	17.81	2.77	ABC
Fine art(s)	447	26.6	17.67	1.64	AC
Multi-discipline	57	25.5	19.22	4.99	ABC
Performance art	59	25.2	21.12	5.39	AC
Print/printmaking	56	24.8	18.19	4.77	ABCD
Photography	114	24.8	20.77	3.81	A
Participatory/community/socially engaged	54	23.9	16.43	4.38	ABC
Moving image	68	22.6	17.31	4.12	AD

TBR ref: W1/S9 Respondent base 1783. * letters indicate statistical similarity – see note below.

Explanatory note: The table above shows the mean hours per week spent on arts practice by artform. Where groups share a letter there is no statistically significant difference, where the groups do not share a letter there is a statistically significant difference. For example, Textiles has the letter B and so only differs from Fine arts (AC), Performance arts (AC), Photography (A) and Moving image (AD). Several artforms do not differ significantly from any other art form in the hours spent on practice (i.e. they share a letter with every other artform); for example Ceramics and Drawing/illustration.

Table 63: Factors selected as one of top three motivating factors, by sub artform

	Ceramic(s)	Craft(s)	Drawing/illustration	Fine art(s)	Moving image	Multi-discipline	Painting	Participatory/commun ity/socially engaged	Performance art	Photography	Print/printmaking	Sculpture	Textile(s)	Other visual art	All
Raising the profile of my work	25%	23%	20%	25%	16%	18%	31%	4%	13%	28%	30%	20%	20%	17%	23%
Artistic fulfillment	76%	63%	69%	76%	74%	74%	77%	54%	68%	56%	70%	73%	77%	61%	69%
Sharing my work with the public	17%	19%	28%	30%	35%	37%	30%	17%	35%	29%	23%	33%	30%	36%	28%
Financial remuneration (e.g. a salary, selling my work, earning fees for my work)	57%	62%	42%	26%	24%	19%	38%	30%	15%	38%	52%	34%	43%	39%	36%
Gaining critical feedback from peers	1%	4%	8%	9%	9%	12%	5%	0%	12%	6%	11%	12%	0%	6%	7%
Raising awareness of specific issues (e.g. social, political)	4%	11%	10%	19%	26%	25%	12%	57%	42%	26%	2%	13%	9%	29%	18%
Personal well-being or enjoyment	55%	46%	47%	34%	25%	33%	32%	44%	28%	41%	45%	37%	47%	27%	37%
Engaging with other artists/collaborators/participants	19%	23%	24%	35%	62%	37%	19%	65%	45%	24%	20%	28%	29%	41%	31%
Building my reputation	19%	21%	18%	16%	15%	19%	23%	6%	12%	19%	21%	21%	9%	12%	18%
For charity	1%	2%	5%	2%	1%	0%	3%	4%	2%	2%	2%	2%	3%	0%	2%
Professional development	19%	23%	27%	22%	13%	18%	25%	20%	22%	24%	16%	17%	26%	23%	22%
Base	75	159	88	454	68	57	312	54	60	116	56	166	70	66	2,007

TBR ref: W1/S16

Table 64: Factors selected as among top three most important in developing, continuing and sustaining art practice, by sub artform

	Ceramic(s)	Craft(s)	Drawing/illustration	Fine art(s)	Moving image	Multi-discipline	Painting	Participatory/community/socially engaged	Performance art	Print/printmaking	Textile(s)	Other visual art	All
The opportunity to exhibit, perform or publish at a critical time	43%	41%	44%	53%	59%	60%	50%	30%	57%	50%	54%	53%	48%
Support and encouragement from family/friends/peers	48%	40%	49%	47%	35%	49%	45%	44%	37%	39%	47%	23%	43%
My talent	29%	37%	48%	31%	26%	26%	40%	22%	23%	45%	46%	24%	34%
Recognition by peers	20%	28%	24%	28%	40%	40%	27%	30%	33%	30%	29%	33%	29%
My general education	13%	18%	15%	22%	25%	19%	16%	17%	13%	13%	14%	18%	18%
Financial assistance at a critical time in my career	9%	11%	13%	14%	31%	19%	15%	28%	23%	9%	9%	24%	15%
Finding a market niche	25%	31%	22%	9%	0%	12%	12%	20%	5%	32%	24%	12%	15%
Support and encouragement from an arts centre	11%	10%	11%	17%	22%	11%	9%	22%	33%	14%	9%	20%	14%
Support and encouragement from a teacher/mentor	16%	13%	8%	14%	16%	9%	10%	20%	15%	13%	11%	17%	13%
Support and encouragement from an agent or dealer	15%	9%	10%	10%	6%	0%	18%	0%	7%	11%	6%	6%	10%
A 'lucky' break	9%	14%	18%	8%	9%	7%	10%	9%	17%	7%	7%	12%	10%
Support and encouragement from a union or professional body	11%	6%	3%	5%	3%	2%	4%	2%	2%	2%	9%	8%	5%
Total	75	159	88	454	68	57	312	54	60	56	70	66	2,007

TBR ref: W1/S13

Table 65: Barriers selected as among top three most important, by age group

Most significant barriers	19-29 (n=260)	30-39 (n=386)	40-49 (n=503)	50-59 (n=429)	over 60 (n=258)	All
Lack of work opportunities in my local area	53%	40%	41%	44%	33%	42%
Lack of financial return from art practice	85%	85%	85%	83%	66%	80%
Lack of access to funding or other financial support	69%	63%	57%	58%	36%	56%
Lack of time for art practice due to other pressures and responsibilities	80%	69%	66%	59%	43%	62%
Difficulty accessing materials or equipment	21%	13%	11%	8%	10%	12%
Difficulty accessing markets or promotion	32%	43%	41%	45%	50%	42%
Lack of support and encouragement from family or friends	7%	7%	5%	4%	5%	5%
Difficult access for artists with a disability	3%	4%	4%	3%	3%	3%
Lack of art related skills development	15%	10%	9%	8%	9%	10%
Lack of non-art skills (e.g. Business skills)	32%	23%	19%	25%	21%	23%
Lack of qualifications	4%	4%	4%	3%	1%	3%
Limited access to training / CPD courses	3%	4%	5%	5%	1%	4%
Discrimination on the basis of: Ethnic background	3%	3%	3%	1%	0%	2%
Discrimination on the basis of: Gender	6%	8%	7%	5%	4%	6%
Discrimination on the basis of: Disability	1%	2%	2%	2%	2%	2%
Discrimination on the basis of: Age	6%	4%	10%	19%	20%	13%
Discrimination on the basis of: Background	3%	6%	6%	4%	2%	5%
Discrimination on the basis of: Caring responsibilities	1%	5%	6%	5%	4%	4%
Base	260	386	503	429	258	2,007

TBR ref: W1/S12

Table 66: Barriers selected as among top three most important, by ethnicity

Most significant barriers	BAME	White	All
Lack of work opportunities in my local area	41%	42%	42%
Lack of financial return from art practice	78%	81%	80%
Lack of access to funding or other financial support	61%	57%	56%
Lack of time for art practice due to other pressures and responsibilities	57%	63%	62%
Difficulty accessing materials or equipment	11%	12%	12%
Difficulty accessing markets or promotion	35%	43%	42%
Lack of support and encouragement from family or friends	7%	5%	5%
Difficult access for artists with a disability	10%	3%	3%
Lack of art related skills development	10%	10%	10%
Lack of non-art skills (e.g. Business skills)	27%	22%	23%
Lack of qualifications	5%	3%	3%
Limited access to training / CPD courses	4%	4%	4%
Discrimination on the basis of: Ethnic background	24%	1%	2%
Discrimination on the basis of: Gender	11%	6%	6%
Discrimination on the basis of: Disability	2%	2%	2%
Discrimination on the basis of: Age	13%	12%	13%
Discrimination on the basis of: Background	9%	5%	5%
Discrimination on the basis of: Caring responsibilities	2%	5%	4%
Base	127	1,769	2,007

TBR ref: W1/S12

Table 67: Barriers selected as among top three most important, by gender

Most significant barriers	Female	Male	All
Lack of work opportunities in my local area	40%	50%	42%
Lack of financial return from art practice	82%	80%	80%
Lack of access to funding or other financial support	57%	55%	56%
Lack of time for art practice due to other pressures and responsibilities	65%	56%	62%
Difficulty accessing materials or equipment	12%	11%	12%
Difficulty accessing markets or promotion	40%	49%	42%
Lack of support and encouragement from family or friends	6%	4%	5%
Difficult access for artists with a disability	3%	3%	3%
Lack of art related skills development	11%	7%	10%
Lack of non-art skills (e.g. Business skills)	23%	23%	23%
Lack of qualifications	3%	4%	3%
Limited access to training / CPD courses	4%	3%	4%
Discrimination on the basis of: Ethnic background	2%	2%	2%
Discrimination on the basis of: Gender	8%	1%	6%
Discrimination on the basis of: Disability	2%	1%	2%
Discrimination on the basis of: Age	13%	11%	13%
Discrimination on the basis of: Background	4%	6%	5%
Discrimination on the basis of: Caring responsibilities	6%	1%	4%
Base	1,374	552	2,007

TBR ref: W1/S12

Table 68: Barriers selected as among top three most important, by level of education

Most significant barriers	No degree	Bachelors Degree	Postgrad degree	All
Lack of work opportunities in my local area	43%	47%	38%	42%
Lack of financial return from art practice	73%	84%	81%	80%
Lack of access to funding or other financial support	54%	57%	58%	56%
Lack of time for art practice due to other pressures and responsibilities	51%	63%	65%	62%
Difficulty accessing materials or equipment	10%	13%	12%	12%
Difficulty accessing markets or promotion	42%	42%	42%	42%
Lack of support and encouragement from family or friends	6%	3%	7%	5%
Difficult access for artists with a disability	4%	3%	3%	3%
Lack of art related skills development	10%	10%	9%	10%
Lack of non-art skills (e.g. Business skills)	23%	27%	21%	23%
Lack of qualifications	9%	4%	2%	3%
Limited access to training / CPD courses	3%	4%	4%	4%
Discrimination on the basis of: Ethnic background	1%	2%	3%	2%
Discrimination on the basis of: Gender	2%	5%	8%	6%
Discrimination on the basis of: Disability	2%	1%	2%	2%
Discrimination on the basis of: Age	9%	10%	15%	13%
Discrimination on the basis of: Background	5%	3%	6%	5%
Discrimination on the basis of: Caring responsibilities	2%	4%	5%	4%
Base	223	753	1,000	2,007

TBR ref: W1/S12

Table 69: Barriers selected as among top three most important, by personal status

Most significant barriers	Married/living with partner, carer for someone with substantial caring needs	Married/living with partner, dependent children	Married/living with partner, no dependent children	Single, carer for someone with substantial caring needs	Single, no dependent children	Single, with dependent children	Grand Total
Lack of work opportunities in my local area	38%	44%	42%	29%	42%	44%	42%
Lack of financial return from art practice	69%	80%	82%	57%	83%	80%	80%
Lack of access to funding or other financial support	45%	51%	54%	57%	65%	67%	56%
Lack of time for art practice due to other pressures and responsibilities	76%	69%	59%	71%	62%	58%	62%
Difficulty accessing materials or equipment	7%	9%	12%	14%	15%	16%	12%
Difficulty accessing markets or promotion	41%	39%	46%	29%	39%	39%	42%
Lack of support and encouragement from family or friends	0%	4%	5%	0%	8%	2%	5%
Difficult access for artists with a disability	7%	3%	2%	14%	5%	2%	3%
Lack of art related skills development	0%	7%	11%	14%	11%	2%	10%
Lack of non-art skills (e.g. Business skills)	17%	19%	25%	43%	25%	23%	23%
Lack of qualifications	7%	3%	3%	0%	4%	3%	3%
Limited access to training / CPD courses	3%	4%	3%	0%	5%	5%	4%
Discrimination on the basis of: Ethnic background	0%	1%	2%	0%	4%	1%	2%
Discrimination on the basis of: Gender	7%	5%	5%	0%	8%	7%	6%
Discrimination on the basis of: Disability	3%	1%	1%	14%	2%	2%	2%
Discrimination on the basis of: Age	10%	10%	13%	14%	12%	17%	13%
Discrimination on the basis of: Background	3%	5%	0%	29%	6%	7%	5%
Discrimination on the basis of: Caring responsibilities	31%	8%	2%	57%	1%	16%	4%
Base	29	468	788	7	555	88	2,007

TBR Ref: W1

Table 70: Barriers selected as among top three most important, by sub artform

Most significant barriers	Ceramic(s)	Craft(s)	Drawing/illustration	Fine art(s)	Moving image	Multi-discipline	Painting	Participatory/commu nity/socially engaged	Performance art	Photography	Print/printmaking	Sculpture	Textile(s)	Grand Total
Lack of work opportunities in my local area	35%	41%	50%	41%	43%	39%	36%	52%	52%	45%	38%	42%	41%	42%
Lack of financial return from art practice	76%	79%	85%	82%	88%	74%	80%	78%	83%	90%	71%	81%	74%	80%
Lack of access to funding or other financial support	29%	53%	51%	59%	63%	70%	55%	61%	73%	63%	38%	59%	54%	56%
Lack of time for art practice due to other pressures and responsibilities	60%	62%	60%	64%	79%	72%	56%	61%	70%	60%	55%	69%	56%	62%
Difficulty accessing materials or equipment	9%	11%	15%	15%	16%	14%	7%	4%	20%	12%	9%	16%	10%	12%
Difficulty accessing markets or promotion	41%	47%	31%	46%	28%	33%	53%	22%	27%	46%	38%	37%	47%	42%
Lack of support and encouragement from family or friends	5%	5%	8%	5%	6%	11%	5%	2%	7%	5%	2%	3%	1%	5%
Difficult access for artists with a disability	3%	5%	1%	4%	3%	4%	2%	2%	3%	5%	4%	1%	3%	3%
Lack of art related skills development	13%	13%	18%	9%	12%	9%	8%	9%	7%	6%	9%	7%	6%	10%
Lack of non-art skills (e.g. Business skills)	29%	36%	30%	22%	9%	12%	24%	28%	18%	22%	23%	23%	27%	23%
Lack of qualifications	3%	5%	5%	4%	1%	2%	2%	2%	2%	1%	0%	7%	1%	3%
Limited access to training / CPD courses	3%	6%	8%	4%	7%	7%	1%	7%	5%	2%	2%	3%	4%	4%
Discrimination on the basis of: Ethnic background	0%	3%	2%	16%	1%	1%	5%	0%	6%	8%	0%	1%	2%	2%
Discrimination on the basis of: Gender	0%	11%	3%	33%	1%	6%	23%	2%	15%	13%	1%	23%	2%	6%
Discrimination on the basis of: Disability	1%	3%	0%	7%	1%	1%	4%	0%	4%	5%		3%		2%
Discrimination on the basis of: Age	8%	7%	14%	15%	15%	19%	14%	15%	8%	12%	11%	17%	9%	13%
Discrimination on the basis of: Background	4%	3%	2%	5%	6%	7%	5%	4%	10%	5%	5%	4%		5%
Discrimination on the basis of: Caring responsibilities	1%	2%	3%	5%	6%	4%	5%	7%	5%	2%	2%	5%	4%	4%
Base	75	159	88	454	68	57	312	54	60	116	56	166	70	2007

TBR Ref: W1/S23

Table 71: Sources of practice income, by artform

% ALL	Fine art(s)	Painting	Sculpture	Craft(s)	Photography	Drawing/illustration	Ceramic(s)	Textile(s)	Moving image	Other visual art	Performance art	Multi-discipline	Print/printmaking	Participatory/community
Private sales	47%	67%	0%	74%	42%	55%	80%	0%	10%	0%	15%	44%	82%	13%
Private commissions	26%	34%	28%	55%	22%	48%	40%	36%	15%	0%	30%	21%	23%	11%
Fees earned from participatory practice	22%	16%	13%	22%	17%	16%	23%	31%	25%	0%	42%	26%	16%	72%
Educations/university commissions or work	17%	14%	22%	18%	27%	17%	12%	0%	32%	0%	33%	25%	14%	46%
Local authority or public art commissions or grants	17%	5%	16%	10%	11%	15%	5%	7%	31%	0%	38%	23%	13%	59%
Online and digital activity / sales	11%	18%	10%	28%	19%	32%	27%	16%	4%	6%	10%	19%	30%	4%
Exhibiting fees	14%	8%	11%	8%	9%	3%	9%	7%	34%	24%	23%	18%	13%	0%
Residencies	11%	4%	16%	6%	7%	6%	3%	9%	16%	36%	22%	16%	5%	22%
Sales to intermediaries/dealers	8%	14%	13%	24%	14%	11%	33%	7%	0%	5%	2%	5%	14%	0%
Licencing from copyright (IPR) and copyright royalties	5%	6%	9%	7%	17%	15%	0%	3%	3%	5%	3%	9%	9%	0%
Commissions from charities	2%	3%	5%	3%	6%	7%	0%	4%	6%	6%	3%	7%	2%	11%
Sponsorship and corporate funding	3%	0%	2%	1%	3%	3%	0%	0%	6%	6%	5%	2%	2%	6%
Artist resale right (ARR)	1%	2%	2%	0%	3%	6%	0%	0%	0%	0%	2%	2%	4%	0%
Auction sales	1%	3%	2%	1%	0%	0%	0%	1%	0%	0%	0%	0%	0%	0%
Other grants or agencies	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

TBR Ref: W1

Table 72: Barriers by region

Most significant barriers	East Midlands	East of England	London	North East	North West	South East	South West	West Midlands	Yorkshire and Humber	All
Lack of work opportunities in my local area	53%	49%	23%	65%	54%	38%	49%	55%	54%	42%
Lack of financial return from art practice	78%	86%	82%	80%	82%	83%	79%	71%	84%	80%
Lack of access to funding or other financial support	57%	57%	64%	61%	57%	51%	53%	50%	53%	56%
Lack of time for art practice due to other pressures and responsibilities	59%	67%	68%	59%	60%	57%	62%	62%	65%	62%
Difficulty accessing materials or equipment	11%	15%	13%	9%	10%	10%	12%	18%	12%	12%
Difficulty accessing markets or promotion	33%	50%	44%	34%	43%	42%	36%	47%	42%	42%
Lack of support and encouragement from family or friends	11%	6%	6%	5%	5%	4%	3%	4%	5%	5%
Difficult access for artists with a disability	5%	3%	3%	1%	4%	4%	3%	6%	2%	3%
Lack of art related skills development	11%	11%	9%	6%	10%	10%	11%	9%	10%	10%
Lack of non-art skills (e.g. Business skills)	23%	21%	24%	23%	20%	25%	22%	20%	25%	23%
Lack of qualifications	3%	8%	3%	0%	4%	4%	3%	3%	6%	3%
Limited access to training / CPD courses	4%	7%	2%	6%	1%	4%	5%	3%	4%	4%
Discrimination on the basis of: Ethnic background	1%	2%	5%	0%	2%	0%	1%	3%	2%	2%
Discrimination on the basis of: Gender	5%	3%	10%	4%	2%	5%	6%	3%	4%	6%
Discrimination on the basis of: Disability	5%	1%	1%	2%	0%	2%	2%	0%	1%	2%
Discrimination on the basis of: Age	8%	7%	15%	19%	12%	14%	12%	15%	7%	13%
Discrimination on the basis of: Background	5%	3%	6%	8%	6%	3%	5%	6%	3%	5%
Discrimination on the basis of: Caring responsibilities	5%	4%	6%	5%	1%	5%	4%	4%	4%	4%
Base	110	115	543	80	162	283	312	119	161	2,007

TBR Ref: W1

7.5 Artists Livelihoods Survey, April 2016

About you and your practice

Page description:

In this part of the survey we want to understand the composition and make-up of the visual arts sector across England. We want to get an idea of your art practice: what art forms you practice, where you practice, how much time you spend on your art practice and what motivates you. Your answers will help to build understanding of the challenges and opportunities faced by artists and will help ensure there is appropriate support in place for the visual arts sector.

1. Please tell us in your own words the primary art form and any additional art forms which made up your practice in 2015?

(e.g. animation, architecture, crafts, design, fine art, graphic/illustration, live art, moving image, new media, photography, public art, participatory art, and other art.)

Please write in below

Primary art form practiced

Additional art form(s) practiced (if applicable)

2. Where were you born?

Please select one option below

- ☐ East of England
- ☐ East Midlands
- ☐ London
- ☐ North East
- ☐ North West
- ☐ South East
- ☐ South West
- ☐ West Midlands
- ☐ Yorkshire and Humber
- ☐ Northern Ireland
- ☐ Scotland
- ☐ Wales
- ☐ Outside of UK - please specify

- ☐ Prefer not to say

3. Where in the UK do you currently live?

Please select one option below

- ☐ East of England
- ☐ East Midlands
- ☐ London
- ☐ North East
- ☐ North West
- ☐ South East
- ☐ South West
- ☐ West Midlands
- ☐ Yorkshire and Humber
- ☐ Northern Ireland
- ☐ Scotland
- ☐ Wales

4. In 2015 in which regions did you find and access opportunities to sell and exhibit your art work? (This can include all aspects of selling and exhibiting, such as commissioning, residencies, collaborations, performances, installations, galleries, etc) This may or may not be the same as your region of residence.

Please tick all that apply

- ☐ East of England
- ☐ East Midlands
- ☐ London
- ☐ North East
- ☐ North West
- ☐ South East
- ☐ South West
- ☐ West Midlands
- ☐ Yorkshire and Humber
- ☐ Northern Ireland
- ☐ Scotland
- ☐ Wales
- ☐ Outside UK - Please specify

5. In which one region or country did you have the most opportunities in 2015 to sell and exhibit your art work? (This can include all aspects of selling and exhibiting, such as commissioning, residencies, collaborations, performances, installations, galleries, etc)

This may or may not be the same as your region of residence

- ☐ East of England
- ☐ East Midlands
- ☐ London
- ☐ North East
- ☐ North West
- ☐ South East
- ☐ South West
- ☐ West Midlands
- ☐ Yorkshire and Humber
- ☐ Northern Ireland
- ☐ Scotland
- ☐ Wales
- ☐ Outside of UK - please specify

6. When were you born?

Please type in the year you were born

- ☐ Year:

- ☐ Prefer not to say

7. What is your ethnicity?

Please select one option below



WHITE British/English/Scottish/Northern Irish
WHITE Irish
WHITE other background
MIXED White and Black Caribbean
MIXED White and Black Africa
MIXED White and Asian
MIXED Other
BLACK or BLACK BRITISH Caribbean
BLACK or BLACK BRITISH African
BLACK or BLACK BRITISH Other background
ASIAN or ASIAN BRITISH Indian
ASIAN or ASIAN BRITISH Pakistani
ASIAN or ASIAN BRITISH Bangladeshi
ASIAN or ASIAN BRITISH Chinese
ASIAN or ASIAN BRITISH Other
ARAB
OTHER
Prefer not to say

8. If other, please specify your ethnicity below

9. Do you consider yourself to be a disabled artist?

The Disability Discrimination Act covers many people who may not usually have considered themselves disabled. It covers physical or mental impairments with long term, substantial effects on ability to perform day-to-day activities.

- ☐ Disabled
- ☐ Not disabled
- ☐ Prefer not to say

10. If you are happy to do so, please select the option(s) that best describe your disability/impairment.

- ☐ Long term pain
- ☐ Chronic health condition
- ☐ Mobility
- ☐ Dexterity
- ☐ Mental health
- ☐ Visual
- ☐ Breathing
- ☐ Memory
- ☐ Hearing
- ☐ Learning
- ☐ Speech
- ☐ Behavioural
- ☐ Other - Please specify
- ☐ Prefer not to answer

11. How do you describe your gender?

Please select one option below

- ☐ Female
- ☐ Male
- ☐ Transgender
- ☐ In another way

- ☐ Prefer not to say

12. Thinking about your education as a whole, what is the highest level of qualification you hold, whether in an art or non-art related field?

Please select one option below

- ☐ No formal qualifications
- ☐ GCSE (or equivalent)
- ☐ A Level (or equivalent)
- ☐ HNC / Higher Apprenticeship
- ☐ HND / Foundation Degree / NVQ Level 4
- ☐ Bachelors Degree
- ☐ Masters/Postgraduate Degree/Certificate/Diploma
- ☐ Doctorate / PHD
- ☐ Other - Please specify

13. What type of school did you attend?

Please select one option below

- ☐ State school
- ☐ Fee paying school (day)
- ☐ Fee paying school (boarder)
- ☐ Outside of UK
- ☐ Other - Please specify
- ☐ Prefer not to say

14. Do either of your parents hold degrees?

Please select one option below

- ☐ Yes - both
- ☐ Yes - one
- ☐ No
- ☐ Prefer not to say

15. Which of these best describes you?

Please select one option below

- ☐ Single, no dependent children
- ☐ Single, with dependent children
- ☐ Married/living with partner, no dependent children
- ☐ Married/living with partner, dependent children
- ☐ Single, carer for someone with substantial caring needs
- ☐ Married/living with partner, carer for someone with substantial caring needs
- ☐ Prefer not to say

16. Thinking about 2015, approximately how much time per week did you spend on the art forms which formed your practice and on administrative work related to your practice?

Please use the slide bar to indicate the number of hours spent in a typical week, from 0 - 100 hours

On your
art
practice

On
administration
and
applications
related to
your
practice

17. Please rank in importance the top three motivations for continuing to pursue your career as an artist?

Select 1 for the option most important to you, 2 for the second most important option, and 3 for the third most important option.

	1	2	3
Professional development	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Personal well-being or enjoyment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sharing my work with the public	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Raising awareness of specific issues (e.g. social, political)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Financial remuneration (e.g. a salary, selling my work, earning fees for my work)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
For charity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Raising the profile of my work	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Gaining critical feedback from peers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Artistic fulfillment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Building my reputation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Engaging with other artists/collaborators/participants	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Income and fees received from your art practice and work

Page description:

In this part of the survey, we want to understand how you make a living from your art practice, how this income is composed and how it relates to your total income. Later sections of the survey will ask in more detail about any other non-art jobs you may also have.

18. What was your total income in 2015 (before tax and deductions) – this is your total income from all sources, including income from your art practice, income from any other work, and any benefits or pensions received?

Please write this in below (in £) and state as accurately as you can

19. How does this compare to 2014?

Please select one option below

- ☐ I earned more than in 2014
- ☐ I earned about the same as in 2014
- ☐ I earned less than in 2014

20. And now thinking purely about your art practice, how much income did you earn from your art practice in 2015 (before tax and deductions)?

Please write this in below (in £) and state as accurately as you can, and enter 0 if you earned no money from your practice

21. How does this compare to 2014?

Please select one option below

- ☐ I earned more than in 2014
- ☐ I earned about the same as 2014
- ☐ I earned less than in 2014

22. What were the sources of your income received for your art practice in 2015?

Please select all that apply

- ☐ Artist resale right (ARR)
- ☐ Private sales
- ☐ Local authority or public art commissions or grants (i.e. projects funded with public money)
- ☐ Online and digital activity / sales
- ☐ Licensing from copyright (IPR) and copyright royalties
- ☐ Auction sales
- ☐ Education/university commissions or work
- ☐ Private artistic commissions
- ☐ Other - Please specify
- ☐ Sales to intermediaries/dealers
- ☐ Fees earned from participatory practice (including education projects)
- ☐ Commissions from charities.
- ☐ Exhibiting fees
- ☐ Residencies
- ☐ Sponsorship and corporate funding

23. Please select up to three sources from which you received the most income in 2015.

Select 1 for the source from which you received most income, 2 for the source from which you received the second most income, and 3 for the source from which you received the third most income.

If only 1 or 2 options apply to you, that's fine.

	1	2	3
Private sales	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other grants or agencies (e.g. private trusts or foundations, international sources, hospitals or health trusts)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fees earned from participatory practice (including education projects)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Educations/university commissions or work	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Residencies	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Auction sales	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Private artistic commissions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Local authority or public art commissions or grants (i.e. projects funded with public money)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Artist resale right (ARR)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Exhibiting fees	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Online and digital activity / sales	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sales to intermediaries/dealers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Licencing from copyright (IPR) and copyright royalties	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Commissions from charities.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sponsorship and corporate funding	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

24. In 2015 did you earn enough from your art practice alone to allow you to spend as much time on it as you would like?

Please select one option below

- ☐ Yes – I was able to practice as much as I hoped to
- ☐ No – I was unable to practice as much as I would have liked
- ☐ Don't know

25. Did your art practice in 2015 provide enough income for you to live on without needing an additional job, your partner's income, or other financial support?

Please select one option below

- ☐ Yes, comfortably
- ☐ Yes, barely
- ☐ No, but almost
- ☐ No, definitely not
- ☐ No, it provides none of my income

26. Thinking about 2015, what was the expenditure and overheads for your art practice in a typical month?

Please write in below (in £) as accurately as you can, leaving an option blank if it is not relevant to you.

Other monthly expenses	<input type="text"/>
Child minding costs (related to your art practice)	<input type="text"/>
Research resources e.g. books	<input type="text"/>
Promotion / marketing	<input type="text"/>
Subscriptions/memberships	<input type="text"/>
Major items of equipment	<input type="text"/>
Materials and consumables	<input type="text"/>
Travel/accommodation	<input type="text"/>
Rent of studio or work space	<input type="text"/>

Your other jobs in addition to your art practice

Page description:

In this part of the survey, we want to understand if and how you supplement income from your art practice through undertaking other non-art jobs/employment.

27. In addition to your art practice did you undertake any other jobs in 2015?

- ☐ Yes
- ☐ No

28. How many other jobs did you undertake in 2015 in addition to your art practice?

Please select one option below

- ☐ I had 1 other job
- ☐ I had 2 other jobs
- ☐ I had 3 or more other jobs

29. What type of contracts did you have for these other job(s)?

Select all that apply across all your additional jobs

- ☐ Permanent
- ☐ Fixed-term
- ☐ Full-time
- ☐ Part-time
- ☐ Zero Hours
- ☐ Freelance
- ☐ Voluntary or unpaid work
- ☐ Studying or training
- ☐ Full or part-time carer
- ☐ Internship/placement
- ☐ Apprenticeship
- ☐ Other - Please specify

30. Thinking about your additional jobs, please select and rank up to three reasons for undertaking these job(s) in addition to your art practice in 2015?

Select 1 for the most important factor, 2 for the second most important and 3 for the third most important.

If only 1 or 2 options apply to you, that's fine.

	1	2	3
Benefits of formal employment (e.g. paid leave, maternity/paternity cover, access to pension scheme)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Professional development	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Work environment (e.g. being with other people/colleagues or in a busy space)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Personal development	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is an area of interest /expertise	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To supplement income	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

31. Were your additional jobs art related or non-art related?

Please select one option

- ☐ Art-related job (not your art practice but associated with art e.g. working in a gallery, running art workshops etc)
- ☐ Non-art related jobs
- ☐ Both art and non-art related jobs

32. What were your additional art-related jobs in 2015? (These are art related jobs but which do not form a part of your practice, e.g. Art Administrator, Arts Studio Worker, Curator, Technician, etc)

Please write this in below

- ☐ 3D Designer-Maker
- ☐ Admission and Bookings
- ☐ Agent
- ☐ Art Handler
- ☐ Art Historian

- ☐ Art Therapist
- ☐ Art Valuer
- ☐ Arts Administrator
- ☐ Arts Education Manager/Officer
- ☐ Arts Development Worker
- ☐ Arts Studio Worker
- ☐ Brand Designer
- ☐ Brand Strategist
- ☐ CAD/CAM Designer
- ☐ Cartoonist
- ☐ Community Art Worker
- ☐ Conservator
- ☐ Consultant
- ☐ Critic
- ☐ Curator
- ☐ Digital Designer/Artist
- ☐ Education/learning Staff
- ☐ Event Manager/Officer
- ☐ Editor
- ☐ Exhibition Guide
- ☐ Exhibition Researcher
- ☐ Exhibitions Manager/Officer
- ☐ Film Maker
- ☐ Finance Officer
- ☐ Formal Learning Education/Manager/Officer
- ☐ Gallerist

- ☐ Gallery Educator
- ☐ Graphic Designer
- ☐ Informal Learning Education/Manager/Officer
- ☐ Interactor/Gallery Enabler
- ☐ Lecturer/Academic
- ☐ Maker
- ☐ Marketing Professional
- ☐ Museum/Gallery Director
- ☐ Outreach Officer
- ☐ Participatory engagement
- ☐ Project Manager
- ☐ Public Art Worker
- ☐ Researcher
- ☐ Teacher (Arts)
- ☐ Technician
- ☐ Arts Agent
- ☐ Volunteer Co-ordinator
- ☐ Writer
- ☐ Other - Please specify

33. Approximately how much did you earn from your art-related additional job(s) (before tax and deductions) in 2015?

Please write this in below (in £), entering 0 if you did not earn from your additional art-related jobs

34. Thinking about 2015, approximately how much time in a typical week did you spend on your art-related additional job(s)?

Please use the slide bar to indicate the number of hours spent in a typical week (between 0 and 100)

35. What job title(s) best describes your additional non art-related jobs?

Please write below

36. Approximately how much did you earn from your non-art related additional job(s) (before tax and deductions) in 2015?

Please write this in below (in £), entering 0 if you did not earn from your non-art related additional job(s).

37. Thinking about 2015, approximately how much time in a typical week did you spend on your non-art-related additional job(s)?

Please slide bar to indicate the number of hours per week (between 0 and 100)

Other forms of income and your financial planning

Page description:

In this part of the survey, we want to understand what other forms of income you have outside of formal employment, and how you are planning financially for the future.

38. Thinking about 2015, did you depend on any of the sources below for additional income?

Please tick all that apply

- ☐ Support from family or friends
- ☐ Loans from bank(s)
- ☐ Renting out a spare room
- ☐ Dividends, interest or profits from investments / shares / bonds
- ☐ Charitable donations (e.g. from private trusts, foundations, individuals)
- ☐ Benefits (any state benefit other than tax credits e.g. job seeker, disability)
- ☐ Loans from loan firm(s)
- ☐ Pension(s)
- ☐ Tax credits
- ☐ Personal savings
- ☐ Partner's income
- ☐ Grants from other public sector organisation (e.g. Local Authority)
- ☐ Grants from Art Agencies / Sector Bodies (e.g. Arts Council England, Crafts Council)
- ☐ Other - Please Specify
- ☐ Loans from family or friends

39. Do you currently pay into a pension plan (workplace or personal)?

- ☐ Yes
- ☐ No
- ☐ Don't know
- ☐ Prefer not to say

40. If you don't pay into a pension plan, why not?

- ☐ My choice / alternative plans
- ☐ I can't afford to
- ☐ I don't have access to one
- ☐ I am unaware of my options
- ☐ Prefer not to say
- ☐ Other - Please specify

Establishing your art practice

Page description:

In this part of the survey, we want to understand how you entered the arts and have managed to sustain a livelihood. We also want to know what barriers you have faced in maintaining a career in the visual arts.

41. How would you describe the current stage of your career?

Please select one option below

- ☐ Currently a student
- ☐ Emerging / early career
- ☐ Mid Career
- ☐ Established
- ☐ Lapsed or retired
- ☐ Other - Please specify

42. How long have you been practicing your art?

Please select one option below

- ☐ 1-2 Years ☐ 3-5 Years ☐ 5-10 Years ☐ More than 10 years

43. Please rank up to three achievements or events which helped make you feel established as an artist? If you don't yet feel established, please choose which three options you think will be most important.

Please select 1 for most important, 2 for second most important and 3 for third most important.

If only 1 or 2 options apply to you, that's fine.

	1	2	3
First residency	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Received industry/peer or public recognition	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
First big professional engagement/show /exhibition as part of a group	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Earning first income from art practice (e.g. from first sale, or first fees, etc).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When I was awarded my first commission	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cannot identify a single event	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Completion of arts training course / qualification	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When I was approached to deliver education or participatory work	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Being able to spend majority of my time on artistic work	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
First big professional engagement/show/exhibition as an individual	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

44. In 2015 did you undertake any unpaid art work, art work experience or internships to help develop your practice or career?

Please select one option below

- ☐ Yes, unpaid work experience
- ☐ Yes, unpaid internship
- ☐ Yes, unpaid commissions
- ☐ Yes, volunteering
- ☐ Yes, other - Please specify
- ☐ No

45. How did you support yourself to do this unpaid work?

Please select as many options as apply

- ☐ Support from family and friends
- ☐ Loans from loan company(s)
- ☐ Personal savings
- ☐ Charitable donations (e.g. from private trusts, foundations, individuals)
- ☐ Dividends, interest or profits from investments / shares / bonds
- ☐ Tax credits
- ☐ Partner's income
- ☐ Loans from bank(s)
- ☐ Renting out a spare room
- ☐ Benefits (any state benefits other than tax credits e.g. job seekers allowance, disability)
- ☐ Other - Please specify
- ☐ Pensions
- ☐ Grants from Arts Agencies/Sector Bodies (e.g. Arts Council England, Crafts Council)
- ☐ Loans from friends and family

46. How did you hear about work opportunities linked to your art practice in 2015?

Please select all that apply

- ☐ Made contact with a company
- ☐ Other - Please specify
- ☐ Advertisement
- ☐ Arts networks and membership organisations
- ☐ Word of mouth
- ☐ Friend/relative
- ☐ Directly from a funder, client, customer etc

47. In your opinion, what does success look like for an artist?

Please rank up to three options, select 1 for the most important factor, 2 for second most important and 3 for third most important

	1	2	3
Longevity/sustaining practice over many years	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Critical acclaim	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Artistic growth and development	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Earning a living from art	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Engaging the public/audiences	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Being able to exhibit/have solo shows	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

48. What were the most important factors in developing, continuing and sustaining your art practice during 2015?

Please rank up to three options, select 1 for the most important factor, 2 for second most important and 3 for third most important.

	1	2	3
Support and encouragement from an arts centre	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Financial assistance at a critical time in my career	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Support and encouragement from family/friends/peers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Support and encouragement from a teacher/mentor	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A 'lucky' break	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The opportunity to exhibit, perform or publish at a critical time	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Support and encouragement from an agent or dealer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Support and encouragement from a union or professional body	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Finding a market niche	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My general education	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Recognition by peers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My talent	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

49. Please select and rank up to five factors you consider are the most significant barriers to you enjoying a career as an artist.

Please rank up to five options, select 1 for the most important factor, 2 for second most important and 3 for third most important and so on.

	1	2	3	4	5
Lack of work opportunities in my local area	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lack of financial return from art practice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lack of access to funding or other financial support	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lack of time for art practice due to other pressures and responsibilities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Difficulty accessing materials or equipment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Difficulty accessing markets or promotion	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lack of support and encouragement from family or friends	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Difficult access for artists with a disability	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lack of art related skills development	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lack of non-art skills (e.g. Business skills)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lack of qualifications	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Limited access to training / CPD courses	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Discrimination on the basis of: Ethnic background	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Discrimination on the basis of: Gender	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Discrimination on the basis of: Disability	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Discrimination on the basis of: Age	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Discrimination on the basis of: Background	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Discrimination on the basis of: Caring responsibilities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

50. Based on your experiences in 2015, do you think you will continue to work as an artist?

Please select one option below

- ☐ Yes
- ☐ No
- ☐ Not sure

51. If you think you may leave the arts sector in the next twelve months, what are the main reasons behind this decisions?

Please select all that apply

- ☐ Lack of skills
- ☐ Financial pressures
- ☐ Other - Please specify
- ☐ Lack of access to training/development opportunities
- ☐ Higher/steadier pay in other industries
- ☐ Change of interests
- ☐ Lack of opportunities in my current location
- ☐ Lack of networks
- ☐ Family or personal commitments or responsibilities
- ☐ Discrimination
- ☐ Lack of time for art practice

Education and training

Page description:

In this part of the survey, we want to understand what role education and training has played in supporting and advancing your career in the visual arts.

52. Did you undertake any arts related training or Continuous Professional Development (CPD) courses in 2015?

- ☐ Yes
- ☐ No
- ☐ Don't know

53. What subject(s) or skill area(s) was this in?

Please write below

54. How were your 2015 fees for arts related training or CPD courses funded?

Please select all that apply

- ☐ Yourself
- ☐ Your employer
- ☐ A family member/relative
- ☐ Grants or funding from sector support body (e.g. Arts organisations)
- ☐ No fees
- ☐ Don't know
- ☐ Other - Please specify

Role of Arts Council England and funders

Page description:

In this part of the survey, we want to understand what support you would like Arts Council England to provide in order to support the livelihoods of visual artists.

55. Have you applied for ACE funding (personally or as part of a bid where you would directly benefit) in 2015?

- ☐ Yes
- ☐ No

56. Did you get the funding you applied for?

- ☐ Yes
- ☐ No

57. Can you tell us the amount of funding you applied for?

Please write in below (in £)

58. Have you received any form of support or grant from an arts agency / sector support body other than Arts Council England, to support your work in 2015? (e.g. arts organisations, local authorities, foundations, fellowships)

- ☐ Yes
- ☐ No

59. From which agencies / support bodies did you receive this support?

Please write below

Future research

Page description:

Thank you for completing the survey, your answers will be vital both to this study and to inform future research. Contact information given in this section will be stored separately from your responses to ensure anonymity. You will only be contacted with your permission and in relation to this research.

60. If this research was to be undertaken again in future years, would you be happy to be contacted to participate again?

- ☐ Yes
- ☐ No

61. As part of this research we will be arranging a small number of focus groups with artists around the UK to discuss some of the themes of this survey in more detail. We will be paying a remuneration fee to artists who volunteer as part of our commitment to the Paying Artists Campaign. Would you be interested in taking part in a focus group?

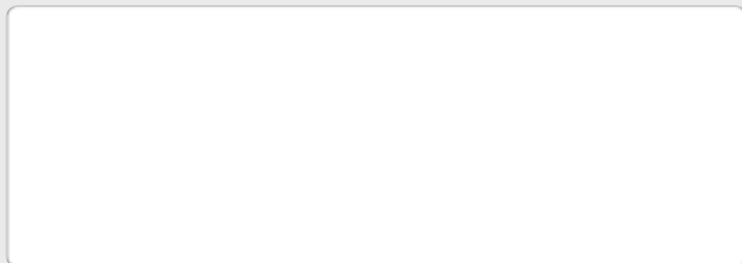
- ☐ Yes
- ☐ No

62. If you are interested in participating in a focus group, please enter your name and contact email address so we can get in touch with more information about the focus groups.

Name

Email

63. Finally, do you have any other comments you would like to make about your career as an artist?



Project partners



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